

RECORD BUSINESS

TIME FOR
RADIO 1½?

Page 12

May 8, 1978

VOLUME ONE/Number 8

35p

TOP SINGLE

BEЕ GEES—Night Fever
RSO 002 (Phonodisc)
Producers: Albhy Galuten/Bee Gees/
Karl Richardson

See Singles Chart: Page 29

CHARTMAKER

TOM ROBINSON BAND—Up Against The Wall No. 37
EMI 2787 (EMI)
Producer: Chris Thomas

See Singles Chart: Page 29

RADIOACTIVE

SMOKIE—Oh Carol
RAK 276 (EMI)
Producer: Mike Chapman

See Airplay Guide: Page 14

TOP NEWSPIN

MANFRED MANN'S EARTH BAND—
Davy's On The Road Again
Bronze BRO 52 (EMI)
Producer: Manfred Mann's Earth Band

See Airplay Guide: Page 14

PANEL PICK

SMOKIE—Oh Carol
RAK 276 (EMI)
Producer: Mike Chapman

See Hit Panel: Page 13

THIS WEEK

Distribution from the back
of a van: Page 10

Budget boom: Page 11

New singles releases: Page 16

Record shops miss out on High Street buying boom

by Tim Smith and Myles Hewitt

RECORD DEALERS appear to be missing out on the current modest boom in consumer spending, according to a *Record Business* survey.

Recently published figures in the Government's monthly Business Monitor indicate a four to five per cent increase in consumer spending this year.

But present opinion among dealers is that the so-called mini-boom has completely failed to hit the record market. Many retailers have actually reported a drop in sales for the first three months of 1978.

The Harlequin Records chain is one of the few to notice expansion in the market. Managing director, Laurie Kreiger, commented: 'We have noticed a slight increase in sales over the last few months—but I would hardly call it a boom.'

From the majority of dealers there were only bleak reports about the current state of business. Mark Greene, of the Record Shop, St Albans, said: 'If there is a boom under way, the record dealer needs a magnifying glass to see it.'

And Shaun Howard, of Recordsville, London, admitted: 'We are about five per cent down on last year's takings. In fact in real terms we are probably even worse off taking into account price rises.'

Harry Hall, of Hall Audio, Dumbarton, said that he had experienced an increase in turnover for the beginning of 1978, but he pointed out that the increase was created purely by extra sales of hi-fi and audio equipment.

Retailer Jeff Francis, who runs six outlets around London, confirmed that none of his shops, or the dealers he services via his wholesale business, had noticed any significant increase in trade.

Jet jumps to CBS

JET RECORDS—subject of heated speculation since UA Records was sold to an EMI-backed consortium last month—is to be distributed by CBS in the UK and Eire from May 15. This is the fourth distribution change for Jet since its launch.



RB/A&M holiday winner

A £500 holiday voucher is presented to Veronica Gosney of Harris Osborne, Paignton, by A&M West Country rep David Charlton. Mrs. Gosney was winner of the A&M-Record Business competition to promote the LP, 'The Royal Philharmonic Orchestra Perform The Best Known Works Of Rick Wakeman'. Full details of all the winners are on page 2.

Heavy promotion for Virgin chain

VIRGIN RECORDS is about to launch a nationwide advertising campaign aimed at revamping the image of its retail outlets.

Kicking off with daily slots on Capital Radio, Virgin will be taking advertising space in the national, music and local press over the next six months. In October advertising will spread to radio stations throughout the country, with possible television advertising in the north and south-west.

Linked to this will be a new concept in window displays. Every Virgin branch will carry the same display for a month. They will be specially constructed without the use of record sleeves and on some occasions will not even have anything to do with the record industry.

The first of these displays is likely to centre on David Bowie, and Virgin promise that all will be 'unique', 'outrageous' or the sort of thing that 'will make people talk about our shops'.

Steve Mandy, Virgin's retail managing director, said that the aim of the campaign will be to establish Virgin as the only major price-cutter that carried a wide range of stock.

Krieger/CBS in destroyed deletions row

A MAJOR ROW has blown up between Harlequin Records and CBS over the destruction of nearly 16,000 singles accidentally sent back by Harlequin as part of its five per cent returns allocation.

CBS will not take back deleted singles or Virgin product from dealers. However, over the last year Harlequin has returned 16,000 singles which were either deleted or on the Virgin label, which CBS subsequently destroyed.

Laurie Krieger, Harlequin managing director, told *Record Business*: 'The matter has only just come to my attention. It was our mistake to send the records back but CBS should have informed us of the error in the first place so that it was not repeated.'

After taking legal advice, Krieger has now written to CBS claiming full cash compensation, based on the argument that because CBS accepted the records (terms of sale state that CBS will not accept deletions and Virgin product) it is liable for the destruction of the records.

When CBS receives five per cent returns from retailers product is listed and then destroyed. It is only after destruction that lists are fed into the CBS computer when such mistakes as deletions and Virgin records become apparent.

Maurice Oberstein, CBS managing director, told *Record Business* that the letter from Harlequin was being considered by the company's legal department but that he could not comment further.

PETER ALLEN

ARIOLA RECORDS UK co-founder and financial director Peter Allen died suddenly on May 1 aged 32. Together with Robin Blanchflower, Allen contributed greatly to establishing, and developing the rapid growth of Ariola in the UK and Blanchflower said this week: 'Peter's spirit and enthusiasm was a great



GOLD DISC GLUT

THE LURKERS were presented with 15,000 gold discs last week—not that they have sold seven and a half thousand million copies of their new single 'Ain't Got A Clue' released on the Beggars Banquet label on May 19, but because a free gold flimsy disc will be included in each of the first 15,000 copies of it as a promotional venture. Entitled 'Fulham Fallout Fifty Free' the disc is the result of a new manufacturing process which allows the discs to be labelled and gives an authentic metallic finish. Pictured left to right are Lurkers members Pete Stride, Howard Wall, Nigel Moore and Esso with Nick Autin of Beggars Banquet Records.

loss to this company and to the music business—his death will bring a great deal of sadness to the many people who knew him well'. He is survived by his wife Jan. Allen's funeral takes place today (Monday) at St. Marylebone cemetery at 2.30 pm.

Laurie Henshaw

VETERAN *MELODY Maker* writer Laurie Henshaw has died of a heart attack in Brighton at the age of 61. Henshaw joined the *Melody Maker* staff in 1945 as a general reporter and feature writer, and apart from a short spell with *Disc*, remained a regular contributor right up to his death on Tuesday May 2. Henshaw was highly regarded throughout the music business, never losing a passion for the guitar playing of Django Reinhardt. His funeral takes place in Brighton on Tuesday. He is survived by his wife Lorna and son Marcus.

Pye wants to go back to 5% returns

AFTER LIMITED consultations with record retailers, Pye Records may soon reintroduce a five per cent returns system.

Pye managing director, Walter Woyda, told *Record Business*: 'The company has not reached any definite decision as yet, but we should be able to make an announcement within the next few weeks.'

A survey of dealer opinion regarding returns has just been completed by Pye sales reps in certain test areas. A majority of retailers have apparently come out in favour of reintroduction of returns.

Pye dropped the five per cent system eight years ago in favour of higher margins.

Moodies reform

THE MOODY Blues, Decca's best selling album act, have reunited and recorded their first LP since *Serenad* was released in 1972, after which the group split up to tackle solo projects.

The album, their eighth, is entitled *Octave* (TXS 129) and will be released at a date to be fixed in June, featuring ten new recordings produced by the group and Tony Clarke in America.

Decca is planning a major promotional campaign but does not know whether the group will back the LP with concerts.

'WEA' expansion

WEA IS to expand the activities of its own 'WEA' label which has hitherto been used for compilation albums only. The label will concentrate on local product for each country where WEA is active.

Several European countries are currently preparing releases, and the first UK release will be the single 'Looking At The Squires' by The Salford Jets due on May 26. The label logo will feature the WEA symbol against a rainbow-coloured background.

Competition winners

FIRST PRIZE in the A&M-Record Business Win A Holiday Competition has gone to an assistant in one of Britain's most popular holiday resorts. The £500 first prize has been won by Veronica Gonsney who works for Harris & Osborne's Music Centre in Hyde Road, and she has chosen to spend her voucher on a holiday which will take her either to Rio de Janeiro or to Iceland.

Second prize of Premium Bonds worth £100 went to Chris Stuart of HMV Bedford, with runners-up prizes of Musicmaster catalogues going to P. Grover of Langley Records, West Molesey, John Burns of Phoenix, Edinburgh, and Albi of Les Disques, London SW3.

Consolation prizes of 25 bottles of champagne have been won by Hollicks of Edinburgh, W. J. Cook of Bury St. Edmunds, Revolution of Windsor, Pied Piper of Smethwick, Cathie McCabes of Dundee, Citadel Records of Stepney, Jays of Cambridge, G&M Records of Clapton, Malcolm's Musicland of Chorley, Fiesta of Edinburgh, Panquest of London EC2, Sounds Around of Kidderminster, HMV of Hull, Combridge Jackson of Birmingham, Diskery of Birmingham, Record Corner of Godalming, Recorded Music Centre of Thorne, Doncaster, Berwicks of Rugby, Carnival of Poole, Flox of Torquay, Scene & Heard of Leeds, Harum Records of Finchley, Hime & Addison of Manchester, Revolution Records of Sheffield, Gordons of Stockport.

The competition was organised to promote the recording by the Royal Philharmonic Orchestra of 'The Best Known Works Of Rick Wakeman'. Dealers taking part were required to play the album at luncheon for a 12-day period during which they were checked out by A&M representatives. The winners were those who qualified for entry to a grand draw and the names were picked out of the hat by RB editor Brian Mulligan.

SHORT PEOPLE	Randy Newman K17034		ON A LITTLE STREET IN SINGAPORE Manhattan Transfer	K11136	
YOU BELONG TO ME	Carly Simon K12289		MONEY	Tonight	TDS2

ONES TO WATCH

MULLINGS

AN OFFBEAT promotional idea dreamed up by Island to promote Bob Marley's *Kaya* albums has not pleased the Hammersmith Council. The record company has a giant helium-filled blimp advertising the album floating above its offices, a gimmick not designed to enhance the elegant St. Peter's Square surroundings, in the council's view. A request to remove the offending dirigible was made to Island—and was quickly complied with. However, the blimp still floats above St. Peter's Square, but is now moored on the other side of the Island property which fortunately happens to be located in the borough of Chiswick. The views of the Chiswick Council of this unexpected intrusion into its airspace are awaited. . . . Virgin considering introducing SOR on singles in the autumn—but will company also be looking at its margins in relation to non-compliance with returns arrangements operated by other CBS-distributed companies? . . . at Dorchester Hotel today (Monday), Variety Club holding a Tribute To The Record Industry lunch at £12 per head. . . .

FROM JULY radio Luxembourg ending long association with the *Daily Mirror* and will initiate its own news service supervised by communications head **Rodney Collins**. . . for his forthcoming gigs in Rotterdam and Nuremberg, **Bob Dylan** has invited **Eric Clapton** to join him on stage—the slowhanded one is apparently in favour, but no news about a similar treat for the UK fans. . . **Brian Shepherd**, Capitol's resident director of European Operations married fellow staffer **Janine Posselt** in Los Angeles on May 6—in a Japanese restaurant. . . **Phil Wainman's** next record project expected to involve a girl singer—once certain contractual complications have been sorted out. . . .

HAS THE ticket ceiling been reached—£18 and £24 seats for **Diana Ross** concerts still on sale at West End ticket agency on day of opening show. . . **Wigan's Ovation**, who scored in 1975 with 'Sking In The Snow' reunited and release first record for two years, 'After Loving You' produced by Barry Kingston on RK label. . . **Barn Records** m.d. **Mike Hales** stresses that label and Polydor looking forward to continuing long association when contract expires this year. . . .

RADIO LUXEMBOURG DJ **Mark Wesley** has signed a songwriting contract with ATV Music. . . Capitol hosted party for **Cheryl Ladd** of *Charlie's Angels* tv series at Berkeley Hotel to celebrate her signing to the label. . . on May 11 **Irving Berlin** celebrates 90th birthday. . . **Mark White** reports that Radio Manx soon to appoint girl DJ to handle the breakfast show and thinks she may be the first in the land. . . all not sweetness and light backstage at Albert Hall opening of **Don McLean's** tour when support act **Bowles Brothers Band** presented rehearsed 45-minute act despite suggestion that only 30 minutes were required. . . .

DOUBLE TROUBLE for **Dick James Music's Dave Pearce** and spouse on visit to Chichester home of **Jenny Darren's** manager **David Beale**—he broke left leg after falling from skateboard, she fractured right arm while experimenting with same accused toy 90 minutes later. . . after an association of nearly ten years **Barbara Hayes** and **Hazy Music** severing connections with **Lindisfarne**—she is concentrating on **Joe O'Donnell**, whose band is on **Rory Gallagher** tour, and **Five Hand Reel**. . . American buzz suggests **Jet** and **CBS** may be getting close on a distribution deal. . . forthcoming **Alice Cooper LP** will feature songs written with **Bernie Taupin**. . . manager **Frank Sansom** pleased but slightly embarrassed that **Bethnal** single 'We've Got To Get Out Of This Place' a station pick on **WNEW** in New York before band has American deal following visit by **Dave Bates** of Phonogram a&r department. . . .

NOT MANY PEOPLE KNOW THAT DEPARTMENT—new Arista signing **Anthony Phillips**, formerly of **Genesis**, sold 20,000 copies of a mail order-only album *The Geese And The Ghost* to band's fan club members.

RECORD BUSINESS

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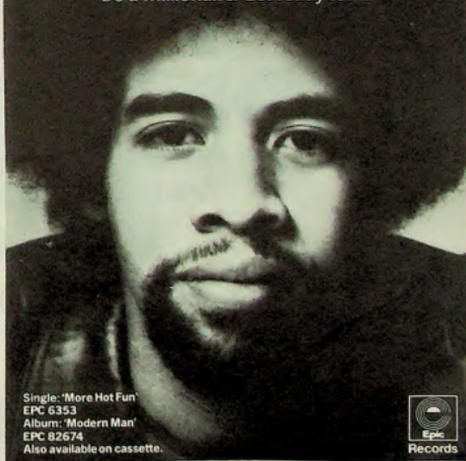
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STANLEY CLARKE MODERN MAN



Stanley Clarke - The Modern Man works miracles

Stanley Clarke, the undisputed Number One bass guitarist, makes his debut on Epic Records with a single, 'More Hot Fun', and his new album 'Modern Man'. To celebrate the event, 'Modern Man' will be promoted with special inserts and ads. in the music press. And the man himself will appear at the Knebworth Festival. 'MODERN MAN' is destined to be a millionaire. Get ready for it.



Single: 'More Hot Fun'

EPC 6353

Album: 'Modern Man'

EPC 8264

Also available on cassette.



Film shows boost new Pyramid LP

ARISTA RECORDS is promoting release of the new Alan Parsons Project album *Pyramid* with free screenings of Alan Parsons concerts at cinemas in 30 major cities.

Tickets for the film show will be available from local dealers, and the album, out on May 26, is also backed by heavy advertising on local radio stations, throughout the press, and with window displays for retailers.

Three other albums are scheduled for May release by Arista with extensive marketing campaigns. *Misfits*, the Kinks' debut album for the label is released on May 12 with advertising space in the press, radio spots and dealer displays.

Release of the Roy Hill album *Roy Hill* on May 19 will be promoted by music press advertising, fly-posting and in-store displays. A major press campaign is planned for the new Anthony

Phillips album *Wise After The Event*, due out on May 12.

INS & OUTS

IAN HOWARD, a 27-year-old accountant, has been appointed financial director of The Label records with special responsibility for organisation of distribution of company product outside the UK with particular reference to Eater and Tribesmen. He will continue to run the two retail disc outlets he owns — the Music Market record shops in Oxford.

ALAN FITTER has resigned as general manager of Motown-EMI and has joined the Quixote Coy as general manager. Quixote, founded five years ago by Duncan Bruce, is one of the leading firms engaged in the production of radio commercials and its record industry clients have included Private Stock, UA Records and Ariola. Quixote, located in St. Johns Wood, has its own 16-track studio and is near to finalising a deal to handle radio advertising for a retail chain.



Chieftains to CBS

PADDY MALONEY of the Chieftains pipes a celebration jig for CBS managing director Maurice Oberstein to mark the band's signing to the label last week while Claddagh Records chairman Garech Browne looks on. The Chieftains will continue to record for Claddagh in Eire but all future UK product will be released on CBS and following a short May tour, the band releases its first album under its new agreement in June. Chieftains back catalogue will also go through CBS for most major territories excluding Eire as soon as current contracts expire, which is expected to be in the near future.

Rockabilly label launch

THE CURRENT interest in rockabilly has prompted former Croydon oldies specialist retailer Terry Parker to launch his own label for British acts who play the style.

Based in South Croydon, Billy Goat Records releases its first single on May 12 entitled 'Don't Start Crying Now' by Tim Carlisle (BILL 001), and will follow with another single and album from Carlisle in six months time. A rockabilly band signing is in the pipeline.

"I have always been interested in rockabilly, and I used to own the Rock'n'Oldies shop in Croydon, so I know a bit about the demand for these records," said Parker.

Billy Goat product will be available from the one-stop network or can be ordered direct from 71, Benhurst Gardens, Selsdon, South Croydon, Surrey (tel: 01-657 3560).

THE MAY 12 release of David Soul's 'It Sure Brings Out The Love In Your Eyes' single (PVT 137) will be backed by two dealer mail shots, and full colour trade advertising.

HANG ON TO YOUR FRONTAL LOBES

STEELY DAN'S NEW 12" DOUBLE A SIDE SINGLE
'DEACON BLUES'/'JOSIE'
BLESSED SANITY...

LIMITED EDITION IN SPECIAL 12 SLEEVE



ALSO AVAILABLE AS A 7 SINGLE ABC 4217

1

VILLAGE PEOPLE - MACHO MAN

(DJS 10856)



Follow-up to their first time U.K. hit 'San Francisco', it's already shaking up the disco charts. From the sensational album of the same name - 'Macho Man' (DJF 20538. Cassette-DJH 40538).

BRIAN BENNETT - PENDULUM

FORCE

(DJS 10843)



The year's most amazing sound so far. Taken from Brian's revolutionary concept album - 'Voyage - A Journey into Discoid Funk' (DJF 20532. Cassette-DJH 40532).

2

ANDERSON BROS. - BLUE EYES

(DJS 10852)

3



The boys from Mississippi are in Britain now as part of the monster promotion behind this incredible U.K. debut single and their album 'The Anderson Bros.' (DJF 20533. Cassette-DJH 40533).

**MUSIC THAT'S GOING TO DANCE ITS WAY
RIGHT INTO THE CHARTS!**



DJM RECORDS LIMITED, JAMES HOUSE, 5 THEOBALDS ROAD, LONDON WC1X 8SE.
TEL: 242 6886. CABLES: DEJAMUS LONDON WC1. TELEX: 27135 DEJAMUS LONDON.
DISTRIBUTED BY CBS RECORDS LIMITED.

REGIONAL NEWS

SCOTTISH NEWS

Edited by Ian MacFadden

041-339 9616

Restless Noakes returns

SINGER SONGWRITER Rab Noakes has come out of temporary retirement and signed with Ring O'Records, who will have his new album *Restless* out in May. Noakes has been out of the business for two years, before which he was with Warner Bros., and released several albums which had artistic but not commercial success. He is supporting his friend Gerry Rafferty on his June tour.

Platform jazz promotion organisation soon to have a permanent venue for the club nights in Glasgow at Print Studio Gallery.

Commodores reception in Glasgow pretty dry. Liggers in agreement that two glasses of wine and pay bar was not enough. Large and unexpected Edinburgh contingent included HMV, Harvest, Money's Sweet Inspiration, Record Exchange, Phoenix, John Menzies and The Other Record shop. Retailers were treated to a high powered black sell, mostly incomprehensible; and very dry.

Radio Clyde not replacing Andy Park, so you can stop writing. His responsibilities have been shared among other staffers.

SCOTTISH OPERA has announced an expanded programme for the next season at Theatre Royal, Glasgow.

There will be 12 operas instead of 10, including four new productions and the first visit to Scotland by Welsh National Opera.

S.O.'s new boss, Peter EBert, is producing the first *Hamel and Gratel* to be seen in Britain for many years, as well as *Simone Bocanegra*, the other new productions are *Dido and Aeneas* with *Savitr* in a double bill, *Rigoletto* and a

second Janacek opera for the repertoire, *Kajsa Kahonera*.

Welsh Opera will contribute *Elektra* and *The Magic Flute*, and the rest of the season includes *The Catiline Conspiracy*, *Soraglio*, *Der Rosenkavalier*, *Die Fledermaus*, *La Boheme* and *A Midsummer Night's Dream*.

AND STILL they keep coming. This week's batch of new Scottish football records is led off by Gaelic singer Calum Kennedy, who has rushed released a double A-side 'World Cup Crazy' and 'Parliamo Allylooyah' on his own Ceilidh label (CKS 01). Most of his recent recordings have been on his own Radar records, although a London firm has now started using the same name. He is promoting the single with a heavy personal appearance schedule and has adopted a camel at Glasgow Zoo, calling it Allylooyah and getting television coverage for the single on both television stations.

Bill Martin assembled a crowd of his chums to record 'Easy, Easy' (Polydor 2059 020), calling the group Scottish Football Supporters.

Johnny Beatie, the Scottish comic and TV personality, has recorded a song called 'Viva El Ally' which was written for a New Year television show for the Waverley label.

Folk group Company Policy, regular guests on STV's Thingummyjig, have a story song 'We Cannae Go To Argentina' on the Nevis label (NEV 1048), and although they come late to the race, have already enjoyed a considerable amount of airplay because of the less frantic approach.

Finally an outfit called Ally's Tartan Army have assembled a group of Scottish football anthems on an LP called *Viva Scotland* (THORS 260).

The Waverley and Polydor singles are available from their companies, Ceilidh and Thor and also by Clyde Factors and wholesalers. Nevis have distribution through Scotia.



CHAPPEL HAS signed the Glasgow band, Sneaky Pete, for a three year publishing contract. The five members are the Cameron brothers, Wallace, Duncan and John, together with John Ward and Sandy Brown.

IRISH NEWS

Edited by Pat Pretty

IN A surprise announcement, Belfast's Downtown Radio managing director David Hannon revealed he had decided to leave company "for personal reasons". He was instrumental in setting up Downtown in 1975 and took over a programme controller when Don Anderson returned to BBC last year. Hannon said now that Downtown was firmly established and into profit he felt this would be a suitable moment to change. He'll stay until end of company's financial year, September 30, allowing time to select successor.

Traditional group Clannad, Maurice Cassidy and Kevin Flynn have formed a new company, Ogham, to produce future Clannad albums. Their first release will be a live album recorded during various appearances in Europe, *Clannad in Concert* (BLB 501). Release date is June 1, with distribution through CBS in Ireland and via Kevin Flynn's company Sean Nos in the UK.

Cassidy is currently seeking licensing deals territory by territory. He's also personal manager for Makem and

Clancy, for whom he's set up Irish and UK tours. The duo open in Dublin's Gaity Theatre for a week from July 17, play a further week in Cork at the Savoy from July 24, then three weeks of one-nighters countrywide. On September 1 promoter Derek Block starts them on two-week tour of UK. Blackbird's chart-topping Makem-Clancy double album *Live in Concert* is distributed in Ireland and UK by CBS.

K-Tel's *Carousel—Twenty Top Irish Hits* made it as RTE's record of the week.

Solomon and Peres is releasing Brendan Quinn's new single 'I Can Almost See My Hometown From Here' (MD 1203) on Emerald label. It was produced in S&P's Hydepark Studios in Belfast. This artist's album *Relax With Brendan Quinn* is No. 2 in Irish charts.

Hawk Records is issuing a compilation album of 20 older Quinn tracks, *Songs I Love To Sing*. Includes his hits 'Four in the Morning'... 'Behind Closed Doors'... 'Ravishing Ruby'. Another Hawk 20-tracker is *Indian Tracks* from its top showband, the Indians.

Hawk boss Brian Molloy is seeking UK distribution for Johnny McEvoy's rush release 'Bound for Botany Bay'. Two of McEvoy's compositions have been recorded in the States, by Dermot Henry on Rego and Dickie Lee on RCA.

JOCK

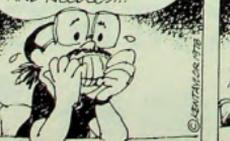
THE COMPETITION IN THIS BUSINESS IS GETTING REALLY FERCE...



BAD ENOUGH HAVING NOEL EDMONDS AND KEANU EVERETT TO CONTENT WITH... IT'S THESE NEW GUNS... FOR EXAMPLE...



EVERYBODY'S TIPPING ADRIAN JUSTE... GOT ME ON PINS AND NEEDLES...



by Ken Taylor

... AND MAX DOLLS!!!



'THIS ALBUM IS MORE COMMERCIAL, MUSICAL AND MARKETABLE THAN EITHER TUBULAR BELLS OR HERGEST RIDGE'

Tom Newman
Producer, Tubular Bells and Hergest Ridge

EMI and The Establishment joint-hosted party for Michael Kiely and Patrick Brady, back from gigs in Holland. EMI has issued 'The Unfree Child', title track from their '77 album. Kiely and Brady hope to have UK distribution fixed soon.

Other EMI singles: 'My Woman, My Woman, My Wife' by Dublin cabaret figure Mick Roche (ROB 209)... 'Wild Night' by Tweed showband (ROB 208).

The Drifters play two dates in Dublin's Stardust Club May 12-13... Ber- nie Flint in for ten-day tour of the Republic starting May 14 at State Cinema, Dublin. On release is Flint's current single 'Smoke Gets in Your Eyes'... Promoter Jim Aiken's three Don McLean concerts sold out.

Irish Record Factors will release Irish pianist John O'Connor's *Beethoven Piano Recital* (RCA Gold Seal GL 25134). O'Connor's music-teaching wife Mary, who accompanied him abroad for recording, may make it a double celebration for them: new baby due around same time. She's from Limerick.

Irish record business saddened by sudden death of Seamus Foley, manager of Cantwell's in Waterford, in early 40s after a stroke.

Tony Boland, talent booker for RTE, will present a series of 12 rock shows on RTE-TV, starting June 15. Boland has bought the Stiff Record Show, the Thin Lizzy Concert at the Rainbow, and the James Taylor Special.

Also for RTE-TV: The Cotton Mill Boys have recorded six shows, with June 12 as tentative date for first transmission. Plus six by attractive Sandie Jones. Her first goes June 2.

Popular DJ Pat Kenny gets his own arts/rock TV show starting on RTE in May.

Polydor managing director John Woods came beaming back from Paris and Eurovision. Eight countries have released Colm "C.T." Wilkinson's Euro-single 'Born To Sing'. Polydor to release album by the County Donegal folk group Ferdia, last year's Letterkenny folk festival winners. Title: *A Sigh For All Times* (Polydor 2904-012).

Mulligan Records concluded exclusive distribution deal with Charmdale for England, Scotland and Wales. It includes all product except the Botby Band, which is licensed to Polydor. Negotiators were Mike Campbell from Charmdale, Fred Kinney and Vincent Smialek of Carlton Productions.

Kevin Burke and Gay and Terry Woods will be available on Mulligan and Rockburgh labels, also distributed by Charmdale. Mulligan will appoint a field promotions manager in the UK.

CBS to distribute Pascal Mooney's country label CMR. Mooney has arranged Irish tour for English group, the Poachers. They do six days from May 1.

Outlet chief Billy McBurney has released two albums by County Donegal artists on his Homespun label. John Kerr sings *My 14 Irish Requests* (HRL 149) and Teresa Duffy—now living in London—sings 14 tracks on *Destination Donegal* (HRL 142).

Paul Brett: INTERLIFE



Composed by Paul Brett
Produced by Tom Newman

RCA
Record: PL 25149
Cassette: PK 25149

For telephone orders ring: 021-525 3000

Alaska launch albums via Anchor/CBS deal

ALASKA RECORDS has switched distribution from President to Anchor-CBS and is releasing its first ever albums this month as part of a general expansion of activity.

Initial releases through Anchor were two singles, 'I've Found Someone Else' by Love Dimension on the Black Bear Label (BLA 2004) and a revival of Bob Landers' rock 'n' roll classic 'Cherokee Dance' by Mocca-Sin and the TP's.

First albums out on May 5 was *Keep on Comin'* by Flying Saucers (ALKA 101), a London-based r&r band which backed Chuck Berry on his last European tour, and *The Ones That Got Away* (ALKA 102). This is a 20-track disc-styled album featuring a number of previously-released Alaska singles,

many of which picked up airplay but not sales. Among them are 'The Message' by Gymanne, a best-seller in America on Chess, 'Thanks to You' by Joanne Williams (the female half of R&J) Stone and Joy Sarney's 'Naughty, Naughty, Naughty' a pre-Christmas Top 30 entry.

Managing director John Schroeder has also signed five new acts—Heritage, winners of the Ind Coepe Cup Entertainment competition, Photograph, Steve Haynes Band, and two r&r revival outfits, Cruisers and Crazy Cavan and the Rhythm Rockers.

Strip sleeve for Runners' 12 inch

A NEW variation on the 12-inch single is being introduced by RCA to promote 'Whatever It Takes' by Olympic Runners with George Chandler (PC 5078), released last Friday. The single is released as a limited edition of 15,000 copies in a sleeve illustrated by a cartoon strip depicting the story of the Runners' recording session, and promotion activities and featuring some well known faces in radio. Pre-release sales amounted to 10,000 copies.

Gregg Lynn, product manager at RCA responsible for the Disco Direction series, said that 'Whatever It Takes' in its 12-inch form lasts for 6 minutes 48 seconds, with the B-side 'Solar Heat' from the album *Keepin' It Up* was six second shorter. After limited supplies have been sold the single will revert to seven inches and will run for 3 minutes 30 seconds. "The cartoon idea is the first of its kind and will make the record a collectors' item," added Lynn.

The cartoon single is part of a comprehensive promotion campaign which also covers trade and consumer press advertising, a promo film for tv and club use. Group will be making a number of personal appearances in clubs and discos.

Chapman signs to Criminal

GUITARIST AND songwriter Michael Chapman has signed a long-term, worldwide recording contract with Criminal Records, the company



recently formed by Gama Records Max Hole, Geoff Jukes and David Simmons.

Under the agreement, Criminal also acquire Chapman's back catalogue consisting of his four Decca LPs plus a live album previously only released by Teldec in Germany. A new single 'Pride of Erin' is scheduled for a May 19 release, while Criminal plans to re-release and promote *The Man Who Hated Mornings*, the last record to go through the Gama/Decca deal. Chapman's tutor disc and book *Playing Guitar the Easy Way* is also scheduled for release on Criminal later this year. Pictured above are David Simmons, promotion manager Steve Blacknell, Geoff Jukes and Max Hole with Michael Chapman.

Album/tape storage system

SHROPSHIRE BASED retailers, Musicraft, plan to launch their own novel design for combined album and tape storage on the British market.

Following an article in *Record Business*, Musicraft directors Jack Burgess and Chris Moores were contacted by a number of independent dealers as well as northern one-stop Terry Blood Records, which has already ordered 100,000 units.

With their system tape covers are fixed in a special pocket flap in the corner of plastic album sleeves. If either an album or tape is out of stock, the picture can be reversed with a standard explanation printed on the back. Apart from making it easier for customers to locate a particular tape, the design saves considerable storage space.

A marketing deal has now been set up with London based plastic manufacturer Panmer Ltd and the first 20,000, costing about £55 per 500, will be ready by the end of May.

BOA—a new black music label

A SINGLE and album in June will be the first product from newly-formed label BOA—an offshoot of successful independent outfit The Label Records.

BOA will specialise in black music, and the first product will be by Tribesmen, a London-based black band featuring ex members of the Otis Waygood Band and Black Slate.

BRIEFS

RED SHADOW promotion company has been retained by Ensign Records to handle the Boomtown Tatts, Robert Johnson and Ray Tissier. The new phone number for the company is 624 8252.

RELEASE OF the new Slaughter And The Dogs album *Do It Dog Style* is being promoted by Decca with window displays in towns to be visited on the band's forthcoming tour, advertising space in the music press and distribution of posters and stickers.

POMP ROCK cult band The Enid has announced it has severed all connections with Honeybee Records after a 12-month association. The band was previously signed to Paul Murphy's Buk Records, but since the Honeybee deal, also made through Murphy the band's records have been distributed by EMI. Enid manager Terry King is currently negotiating a new recording contract.

MANX RADIO is to change its frequency from 232 metres Medium wave to 219 metres in the autumn. At the same time the station will increase its power from 1Kwatt to 4Kwatts and change to a figure-of-eight broadcasting pattern from a radial one.

The change should give a clearer reception to listeners and increase the number of people able to receive the station. But Mark White, head of Manx Radio, emphasised that any increase in audience would be slight.

RADIO LUXEMBOURG is organising a special visit to the Grand Duchy for the presentation of its first ever music industry record promotion awards.

A chartered Boeing 737 Luxair jet will take promotion executives to Luxembourg on June 2 returning on June 4 and accommodation has been arranged at the Holiday Inn. The trip, costing £26 is arranged by David Wade Travel of 10, Orwell Road, Felixstowe, Suffolk, and the price includes hotel, air fare, breakfasts and a gala dinner at the Holiday Inn for the awards presentation. Further information is available from Tony Prince or Richard Swainson at Luxembourg.

THE POST OFFICE's 'Dial-A-Disc' service which provides pop music on the telephone attracted more than 80 million calls last year—a rise of 25 per cent on the previous 12 months to make it second only to the speaking clock among the corporation's services. The idea, which was launched in 1966 now allows subscribers to dial up to 20 records from the charts.

APPARENTLY DUE to demand from the medical profession, EMI has just re-released the album *Sleep Gently In The Womb* (EMI 773). Recently featured on television and in the press, the unusual special effects are meant to sooth the embryo. Produced by two psychologists, the album comes with an information booklet.



Auto albums at WEA plant

THIS IS the first automatic album press from Toolex Alpha of Sweden in operation at the former Island factory, now the WEA factory, at West Drayton. Left to right: Tony Muxlow, managing director of manufacturing and distribution, Alan Pritchard, general manager of manufacturing, and Osten Nilsson, managing director of Toolex Alpha.

Irish festival now for May

THE ONE day music festival planned by Northern Ireland record dealer Ronnie Miller to coincide with the *Sunday News* 1978 music awards was postponed because of the unavailability of local acts.

Scheduled to be held at the Antrim Sports Complex on April 10, it was hoped that the festival would help generate record sales in the province. Miller told *Record Business* that the festival should go ahead in mid-May.

He hopes that some of the winning acts in the Sunday News awards will be able to appear. Best folk group award went to the Chieftains, top pop group was the Rascals and best country and western singer was Brendan Quinn.

DAVID SOUL

**This Single will be No1
'IT SURE BRINGS OUT THE LOVE IN YOUR EYES'**

PRIVATE STOCK



PVT 137

MANUFACTURED AND DISTRIBUTED BY EMI RECORDS LTD

Winning the left field with a van

by Tim Smith

DESPITE LAST year's licensing deal with EMI and the subsequent demise of its own distribution network,

Island Records is continuing to run an unique and thriving operation supplying London's specialist dealers.

Best described as a "roving one man one-stop", the Island service notches up a weekly turnover of nearly £4,000 and is used by up to 50 retailers whose business is exclusively new wave, reggae, soul, or rock'n'roll.

Operating the distribution service is Trevor Wyatt, employed by Island for the last four years as merchandiser, delivery man for reggae outlets in London and the Midlands, and until last September sales rep.

The specialist service was introduced, with EMI's seal of approval, following the licence deal—on the condition that Wyatt did not sell to any retailers who already have accounts with EMI.

Apart from the Island catalogue, Wyatt carries a selection of singles and albums from Stiff, Beserkley, Chiswick and Chrysalis as well as a

large selection of imports. With responsibility for ordering all his own stock, Wyatt works round the retailers by van, visiting each at appointed times once a week.

He told *Record Business*: "I've learned from experience what each dealer is likely to want and I try to make sure I have the stock at the time. They all know when I'll be calling each week it's on the spot

business—all cash and no accounts".

With about a 50-50 breakdown on singles and album sales, he does a phenomenal business in 12-inch singles. Dealers receive product usually at 2½ per cent below trade price—a discount everyone gets anyway from record companies if they pay up on time.

As for stock from companies other than Island, Wyatt was not willing to say what price he paid, but he did point out that he received it cheap enough for it to be worth carrying a fairly broad selection.

A day on the road with Wyatt was enough to prove just how successful this "one man one-stop" has become as well as demonstrating the extent to

which the so called alternative dealers have come to rely on his weekly visits.

Setting off from Island's smart West London offices at a reasonably civilised hour, Wyatt's first port of call was Balham's Record Corner, a soul and reggae specialist with one of the largest import and rock and roll mail order businesses south of the Thames.

Snapping up almost 50 import albums himself (mainly David Bowie reading Peter and The Wolf—Bowie fans buy anything he does"), Wyatt disposed of over £100 worth of reggae and soul singles, as well as a few albums.

Records and Tapes of Streatham was next on the list. The shop has cornered the area's new wave market—largely because of assistant manager Colin Swan, who plays in punk band the Exits: £91 worth of new wave product was shifted.

Business was not quite so good at Streatham secondhand shop Sounds and Music, part of a chain run by Jeff Francis of the Stuart Henry Sounds System in Marylebone. A mere £45 of new wave singles, mainly Ian Dury.

From there Wyatt headed into the heart of South London suburbia, starting with Superdisc in Norwood. A leading rock and roll specialist with a huge mail order business run by Tony Martin, Superdisc took about £70 worth of product.

On to Phonograph in South Northwood, a shop run by Terry Gregory who took £90 worth of new



LEFT TO RIGHT: The van, with Trevor Wyatt.



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RETAILING

wave/soul records which will mainly be sold on one of the stalls he runs at various London markets.

At Bonaparte in Croydon he disposed of well over £100 of new wave singles and albums. A rapidly expanding retailer, Bonaparte has gone as far as launching its own record label with two singles out already—one an old Kilburn and the High Roads number.

Wyatt rounded up the day's trading with visits to Virgin Records in Croydon, Cloud Seven, a Wimbledon reggae specialist, and Music Market in Putney. Another £300—bringing day's takings up to about £800.

Dealers made full use of the service offered by Island. The general impression was that it was the best way of obtaining 12-inch singles and picture-bag singles as well as being an "on the spot" service which more often than not beat the delivery dates promised by record companies.

Wyatt commented: "Business is really quite good and my turnover is about as much as I can handle. My job is supplying the specialist shops that cannot always get the records they want, when they want them, from the main distributors."

The Island service was born mainly out of the massive boom of new, often obscure labels during 1977. As the labels are gradually absorbed into the music establishment it will be interesting to see whether Trevor Wyatt and his van are still about this time next year.

FROM BEING the poor relation of the record industry, the budget companies have consistently worked towards developing an image of quality and reliability with a catalogue of name artists gradually replacing the anarchy of repertoire from the early days.

The scope and variety of the budget catalogues offers some tantalising items which any self-respecting dealer would regard as essential catalogue stock, as Ian Gess discovered when he checked out some of the material currently available.

Cheap 'n' cheerful

IF BUDGET albums were included in the best selling LP charts, by now some would have hit the top spot. With a turnover of £30 million a year and a retail price of under £2, they have a definite niche in the market, but the main criticism levelled by dealers at budget labels, that of lack of production care. Still has occasional relevance, despite the great strides made to improve repertoire quality. In listening to a cross-section of what is available on budget, from classical to pop, only two fell-down on the production—Jim Reeves' *We Thank Thee* (RCA Camden) and Glen Miller *The Original Recordings* (RCA Camden).

Alan Friedlander, marketing director for Pickwick, which released both LPs explained: "Both these recordings are identical to the original full-price releases by RCA so the blame does not lie at our door. Don't forget that both artists died a long time ago and recording facilities in those days were not as good as they are now."

Perhaps the best value around at the moment, apart from classical releases, is the *Eltan John Live LP* (SHM 942) put

out by Pickwick. It has advance orders of over 300,000, and was originally intended to be a live radio broadcast. It has been out of catalogue for several years and his newer fans, in particular, will welcome its return. Tracks included are "Take Me To The Pilot", "Honky Tonk Women", "Burn Down The Mission" and "Bad Side Of The Moon".

Where budget albums can be said to score is in providing a good cross-section of musical growth since the Fifties. Worth a listen are *Rave On—Buddy Holly* (MFP 50176), *The Golden King Of Rock—Bill Haley and The Comets* (Hallmark SHM 773), *Jerry Lee Lewis Collection—Jerry Lee Lewis* (2LP from Pickwick PDA 007).

From the Flower Power days, but still greatly appealing are *Catch The Wind or Colours* from Donovan (HMA 200 and HMA 241) or *Monday Monday and California Dreamin'* from the Mamas and Papas (MFP SPR 90025 and SPR 90050).

The variety on budget labels is immense—movie soundtracks, big bands, military bands, country and western, folk, soul, classical, you name

it's there.

But it is in the classical field where budget albums have made a notable mark, bringing the popular works within easy reach of the general record buying public.

Ted Harris, Sales Director for MFP, said: "We have found that in many cases our classical releases are introducing the public to many of the famous composers."

Popular sellers are Gershwin's *Rhapsody in Blue* from MFP (CIP 40005), Allan Schiller's *Chopin Recital* (CIP 40061), Sylvia Kersenbaum's *Chopin Etudes* (CIP 40239), Handel's *Water Music Suite and Music For The Royal Fireworks Suite* (CA5002 and CCV 5002).

But not all is old, more recent artists to be found gracing the budget racks are Neil Sedaka—try *Oh Carol* (CDS 1147) or *Stupid Cupid* (CDS 1156), Billy Connolly (SHM 927), Gary Shearston's *I Get A Kick Out Of You* (SHM 918), Ralph McTell—*Streets Of London* (SHM 926), David Cassidy—*Greatest Hits* (MP 50234) and *The Spinners—Everybody Loves Saturday Night* (MFP 50339). The unbeatable Beatles can be found on a collectors-only LP, featuring Tony Sheridan (CN 2007). No longer can budget albums be simply written off as "rack fillers" there is much essential, easily-sold bargain price repertoire available, and all the more attractive because it is not subject to price-cutting in the same way as full-price name-artist albums.

Mickey Mouse has gone Gold

It's Mickey's 50th Birthday this year and to celebrate, Davy Jones and a Million Kids have recorded a special tribute to everyone's favourite Disney character...

"Hey Ra Ra Happy-Birthday Mickey Mouse"

B/w You don't have to be a Country Boy to sing a Country Song, sung by Davy Jones.

Released on May 12th on Warner Brothers Records, Cat No. K.17161

Happy Birthday



Marketed and distributed by WEA Records Ltd, PO. Box 59, Alpertown Lane, Wembley, Middx. HA0 1JL. Phone 01-998 5929 or order from your WEA salesman

TWENTY-FIVE per cent of singles that reach the breakers and lower reaches of the Top 50 drop straight out again instead of climbing. This failure rate has been confirmed by *Record Business's* research team. The research also shows that an overwhelming proportion of these failures fall musically into what has become known in the record industry as Adult Orientated Rock—a euphemism covering usually American music of a very soporific soft-rock, country rock or particularly bland disco nature.

These sorts of records are known as turntable hits, singles which attract heavy airplay but which do not register sufficiently for the public to lay out hard cash and buy them. This state of affairs brings into view yet again the controversial radio situation in Britain. Might certain records profitably be hived off in the direction of Radio-2? Could Radios 1 and 2 use an entirely new shift of emphasis?

Eric Clapton's 'Wonderful Tonight' and Dean Friedman's 'Ariel' are just two examples of singles which have picked up phenomenal airplay around the country yet have been disappointing in chart terms. Some of these types of records are chosen as Hit Picks on several stations yet never make a serious dent in sales terms. Captain and Tenille's 'Circles' was such an example last year. Peter Frampton's 'Signed Sealed Delivered' was chosen as Hit Pick on no less than seven stations in the autumn of 1977 yet never made the Top 50. One would have expected Stella Parton's much played 'Danger of a Stranger' to be a huge hit. It made 35.

Anchor a&r boss Alan Holston sums up the situation. "With Gene Cotton's 'Me and the Elephant' last summer I was convinced that this was a smash hit but it stayed in the breakers for about three weeks and then just died. I have a theory that these songs are written in the sunshine on the other side of the world and when they get played back over here there's something that doesn't relate."

CBS' a&r controller Dan Loggins is quite blunt on the subject. "With the greatest respect to the artists concerned it's the new middle-of-the-road music."

Nick Mobbs, departing head of a&r

And now for ... Radio 1½?

Radio-1 says that its job is to cater for record listeners, not record buyers. Whether they agree with that view or not, some record company people feel that there is a strong case for some re-evaluation of the roles of Radios 1-2 to take account of the changing musical tastes which have developed over the past decade. David Redshaw has been seeking industry reaction to the growing incidence of AOR (Adult Orientated Rock) and the turntable hit.

at EMI, thinks that "Radio-1½" is needed to bridge the gap. "Somewhere along the line I feel that there should be more peak day-time shows that are not so bland. Obviously, I—and probably everyone else in the music business—would like to see another station."

Radio-2 has increasingly been sliding in 'hip easy-listening' singles. One or two presenters (David Hamilton is one) have a noticeable favouritism towards album-track music favoured by the 20s/30s market, encouraging record company promotion men to consider Radio-2 in a new light.

There is no doubt that two distinct audiences exist in the pop area. The record-buying audience and the listening audience. The Radio-1 bosses admit as much. Witness Johnny Beering and Doreen Davies in *Record Business* recently. "We're not here to sell records." "Most people in the Radio-1 audience do not buy records."

This being the case, what better idea than to split the stations into Radio-Record Buyer and Radio-Record Listener? Give Radio-1 to the serious rock and pop buyers (who form a fanatically faithful assembly after all) and set aside Radio-2 (surely a white elephant now in its original concept) as a real alternative, catering for the growing and powerful sector of 20s-30s AOR

fans who like hearing mellow singles but may use them mainly as a means of sampling albums (whose tracks might also be played more on such a station).

Are we not now at a situation where a whole generation has suddenly grown up and constitutes a bigger and more powerful consumer group than our broadcasting chiefs imagine? As in America, the late-20s/early-30s form a huge section of the population. How many people are there listening to the Des O'Connors and Tony Bennetts these days? Are there not a lot more ready to absorb Fleetwood Mac and Steve Miller, probably as an adjunct to buying albums?

'Every record stands a chance of being sold somewhere whether it's hard rock, soft rock, or easy listening, but the way our national radio is organised has everyone half satisfied and no one fully'

Record industry concern is not for the BBC's lack of consideration to record buyers but rather to its policy of diluting audiences. Every record stands a chance of being sold somewhere whether it's hard rock, soft rock or easy-listening but the way our national radio is organised has everyone half-satisfied and no one fully.

As Nick Mobbs sums it up: "Radio-1's main interest is not to sell records. Obviously their main interest is to get listeners. And this is the danger, that you get muzak."



ALAN HOLSTON: Gene Cotton "just died"

Dan Loggins, the American, inevitably compares the situation with his home country where the concept of public service (and the BBC is so fond of invoking it) is to give people what they want—a choice of music. "Let's face it, it's 1978 and Radio-1, the main national station, goes off the air at seven o'clock. If you're driving home and you're stuck in traffic... what a great time for a jock to have, the 6pm-9pm slot. It's a major record slot in America."

Radio-1 has in the past claimed that it must centre its playlist around the Top 50. Yet now it says that its function is not to cater for record buyers. It all sounds a bit like the people who claim that coloured immigrants are on the dole and taking away their jobs. Radio-1, after all, was conceived to satisfy an audience which had had its precious pirate stations knocked off the air. The pirates (in their early, classic days at least) set a new standard in programming good, commercial singles, in many cases ahead of public taste. The days of 1967 were golden ones for singles. So were the days of 1977—a pity therefore that our main pop station missed several of them and chose to programme a great deal of music more suited to Radio-2.

Dan Loggins sums up: "Take 'Clash City Rockers' by The Clash. There's nothing controversial about that record, nothing obscene, it's a straight rock 'n' roll record. It sold 5,000 a day and Radio-1 just wouldn't play it."

The BBC mentality is surely encapsulated in the new Saturday morning show. Free from restrictive weekday playlisting and given the acknowledged success of Rosko and Kid Jensen in the same slot, one would have hoped that Adrian Juste might have continued providing an alternative to weekday blandness. Yet his programme, musically at least, sounds like nothing so much as the Noel Edmunds breakfast show. The charges of "dilution" and "lowest common denominator music" raise their heads yet again.



DAN LOGGINS: "it's the new MOR music"



STELLA PARTON: heavy play, limited sales

NEWS

Radars threat from Germans

RADAR RELEASES its first two albums by German artists this month, and expects to further its activities in this area in the future.

This month's releases are *La Dusseldorf* by the group of the same name (RAD 7) and *Flemmende Herzen* by Michael Rother. Both albums feature former Kraftwerk members, and were recorded at Konrad Plank's studio in Cologne, made famous by recent work there by David Bowie, Eno and their proteges, Devo.

Radars's support of German product continues as R chief Andrew Lauder's interest when he was with UA. "At UA we released albums by a number of German acts including Kraftwerk, Neu!, Amon Duul and Can," Lauder told *Record Business*. "We feel that German rock is an interest worth pursuing."

DUE TO demand from northern soul clubs, Bulldog Records has re-released the single 'Compared To What' (BD 6) by Mr Flood's Party. First released in 1975 the record has apparently been changing hands in soul clubs for to £10.



Taking the Mickey . . .

MICKEY MOUSE has his fiftieth birthday this month, so on May 17 Warner Brothers will issue a celebratory single 'Hey Ra Ra Ra (Happy Birthday Mickey Mouse)' by Davy Jones And A Million Kids. The former Monkee will also attend a massive GLC birthday party for Mickey Mouse at Alexandra Palace on May 28-29. 300,000 people are expected to be there, and WEA is taking a stand to sell the single with 3p being donated to the 'Save a London Child' campaign for each sale.



Close encounter of the Kaya kind

HIGH ABOVE the roofs of Hammersmith and Chiswick floated a helium-filled blimp carrying advertising for Bob Marley and the Wailers' *Kaya* album. The balloon could be seen from miles around and although Island Records obtained permission from the air ministry to fly the identified flying object, complaints from residents of Hammersmith forced its tethering rope to be moved to the Hounslow side of the offices.

Merchandising

CBS WILL be single releasing a single from new signing The Flying Squad on May 19 titled 'Drive On' (Epic 6375).

ISLAND RECORDS is putting considerable muscle behind the first release from Ijahman—a four-track reggae LP out on May 26 called *Haile I Himm* (ILPS 9521) that was 16 months in the making and features Steve Winwood on keyboards as well as many leading Jamaican musicians. Four-colour posters will be distributed for general display purposes, while point of sale material is being prepared and a dealer incentive scheme formulated with added back-up via consumer rock press advertising.

WITH EXPOSURE on last weekend's BBC 'In Concert', the new single from the Vibrators titled 'Judy Says (Knock You In The Head)' (EPC 6393) is released by CBS on May 26. It will retail in a picture bag.

AT THE special price of £6.99, Phonogram is marketing the triple *Rush Archives* set (Mercury 6641 799) for a May 12 release. It contains the heavy Canadian rock band's first three albums *Rush*, *Fly By Night*, and *Cares Of Steel* and will be supported by major in-store displays centred around a new four-colour poster which will also be mailed out to 3,500 dealers. Full page advertisements have been booked in the consumer rock press while ten weeks of classified small ads form a unique back-up service in the *NME*, *Sounds* and *Melody Maker*.

TO PREFACE the release of the double *LP Go Live From Paris* (ISLD 10) Island Records is putting out a single from the set called 'Crossing The Line' (WIP 6444) in 12-inch format in a special bag this week. The album will follow later.

FIRST SINGLE from new Decca signing The Late Show is due out on May 12. Titled 'Drop Dead' (F13777), release coincides with a 33 day UK tour supporting Darts.

DEALS

AMERICAN SONGWRITER Tommy Boyce's Teenage Heaven Music—the publishing company to which he is exclusively contracted—is to be represented worldwide by Carlin Music under a recently signed administration deal. The agreement covers all new material written by Boyce during the long-term contract period. The deal re-unites Boyce with Freddy Beinstock, Carlin Music's president, who first signed the artist as a writer in New York 15 years ago.

ANDREW LLOYD Webber has been commissioned to write a theme tune for BBC television and radio coverage of this summer's World Cup finals. A single of the theme titled 'Argentine Melody' (MCA 369) will be released on May 19.

UNITED ARTISTS Records has signed new deals with both Deke Leonard and the Pix band covering forthcoming single and album product. THE LOVE machine, a group made up of seven former Miss Black California finalists, is scheduled to play a three month run at the London Palladium from May 25. The group's first UK single 'Desperately' (CSS 10000) has just been released by the newly-created Chardmole label.

ANTHONY PHILLIPS, a founding member of Genesis, has been signed by Arista Records. His first album for the label *Wise After The Event* will be released on May 12.

INS AND OUTS

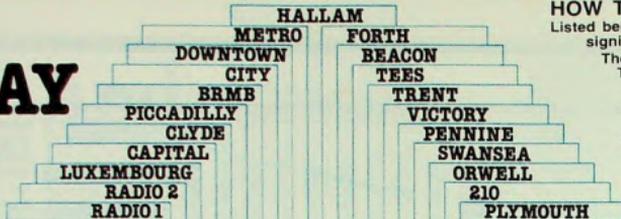
JON SMITH has been appointed artist development manager for Weekend Records. He recently joined the company from Spark Records where he was general manager. Smith will report to Glyn Evans, Weekend Records general manager.

PAUL LANDER has been appointed CBS sales promotion executive (special products) after six years with K-Tel. He will be reporting to Jack Florey, commercial marketing director.

GOLIN STEWART, formerly EMI LRD's label manager for Rocket and Bronze has left to become a keyboard player with a rock band. He is replaced by Martyn Barter who retains responsibility for the MAM, Splash and EMI International labels.

DAVID IONS—previously professional manager for Tony Hatch and Jackie Trent's Mr. And Mrs. Music publishing company—joined Dick James Music as international manager on May 2 concentrating on international affairs on a day-to-day basis as well as working on developing writing talents and placing songs. The appointment completes the staffing at Dick James Music with director of the publishing division Ronald Cole, professional manager Dave Pearce and promotion manager Malcolm Fisher.

THE AIRPLAY GUIDE



HOW TO USE YOUR GUIDE

Listed below are records outside the significant airplay on BBC national stations.

The listings are compiled from the key to ratings (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z) at the bottom of the page.

Radioactive singles (★) indicate a record that has been on the charts for a significant period of time.

Each station is rated according to the total coverage for each week. Note that a maximum exposure on any one station is 100%.

This week's Airplay Index, contributes to the Single Chart for the week. Note that a guarantee of airplay is not guaranteed by the Research Department.

AIRPLAY INDEX	TITLE/ARTIST	LABEL/NUMBER	D	DEALER USE
81	BACK IN LOVE AGAIN DONNA SUMMER	GTO GT 117	C	
78	BOOGIE SHOES KC & THE SUNSHINE BAND	TK TKR 6025	C	
78	JUST FOR YOU ALAN PRICE	JET UP 36358	E	
★ 76	OH CAROL SMOKIE	RAK 276	E	
73	DANCING THE NIGHT AWAY LEO SAYER	CHRYSALIS CHS 2218	F	
★ 73	ALMOST SUMMER CELEBRATION FEAT. MIKE LOVE	MCA 365	E	
72	IF I CAN'T HAVE YOU YVONNE ELLMAN	RSO 2090 266	F	
★ 71	DAVY'S ON THE ROAD AGAIN MANFRED MANN	BRONZE BRO 52	E	
69	JUPITER EARTH WIND & FIRE	CBS 6267	C	
★ 68	ONLY LOVE CAN BREAK YOUR HEART ELKIE BROOKS	AMS 7353	C	
66	WE'LL NEVER HAVE TO SAY... ENGLAND DAN J F COLEY	BIG TREE K11111	F	
★ 66	A PLACE IN YOUR HEART NAZARETH	MOUNTAIN TOP 37	W	
★ 66	I FOUGHT THE LAW KRISTOFFERSON & COOLIDGE	A&M AMS 7352	F	
62	YOU BELONG TO ME CARLY SIMON	ELEKTRA K12289	W	
★ 62	YOU'RE THE ONE... TRAVOLTA & NEWTON-JOHN	RSC 006	F	
61	YOU TOOK THE WORDS RIGHT OUT... MEAT LOAF	EPIC EPC 5980	C	
60	WOMAN OF MINE DEAN FRIEDMAN	LIFESONG LS 401	E	
★ 59	EVERY KINDA PEOPLE ROBERT PALMER	ISLAND WIP 6425	C	
58	EDDY VORTEX STEVE GIBBONS BAND	POLYDOR 2059 017	F	
★ 57	A-BA-NI-BI ISHAR COHEN AND THE 'ALPHA-BETA'	POLYDOR 2001 781	F	
★ 57	MAKING UP AGAIN GOLDIE	BRONZE BRO 50	E	
★ 55	STRANDED IN A LIMOUSINE PAUL SIMON	CBS 6290	C	
54	SHADOW DANCING ANDY GIBB	RSO 001	F	
★ 53	ON THE STRIP PAUL NICHOLAS	RSO 011	F	
52	HERE AM I BONNIE TYLER	RCA PB 5076	R	
52	HONEST I DO LOVE YOU CANDI STATON	WARNER BROS K	W	
49	TUMBLING DICE LINDA RONSTADT	ASYLUM K13120	W	
★ 46	NEVER TOGETHER BUT CLOSE SOMETIME C. CARTER	WARNER BROS K17144	W	
★ 44	LITTLE HITLER NICK LOWE	RADAR ADA 12	W	
42	SHE'S ALWAYS A WOMAN BILLY JOEL	CBS 6266	C	
42	WHENEVER YOU WANT MY LOVE REAL THING	PYE 7N 46045	A	
38	PUMP IT UP ELVIS COSTELLO & THE ATTRICTIONS	RADAR ADA 10	W	
35	DENIS (DENEE) BLONDIE	CHRYSALIS CHS 2204	F	
34	DO YOU BELIEVE IN LOVE... DIONNE WARWICK	WARNER BROTHERS K17104	W	
34	EGO ELTON JOHN	ROCKET ROKN 538	E	
32	COME TO ME RUBY WINTERS	CREOLE CR 153	K	
31	FALLING LEBLANC & CARR	BIG TREE K11114	W	
31	LOVING YOU HAS MADE ME BANANAS GUY MARKS	ABC 4211	C	
31	WHAT GOES ON BRYAN FERRY	POLYDOR POSP 3	F	
30	(I CAN'T GET ME NO) SATISFACTION DEVO	BOOJ/STIFF BOY 1	E	
29	THE CLOSER I GET TO YOU FLACK & HATHAWAY	ATLANTIC K11099	W	
★ 28	CA PLANE POUR MOI PLASTIC BERTRAND	SIRE 6078 616	F	
★ 28	DANCING IN THE CITY MARSHALL HAIN	HARVEST HAR 5157	F	
28	HONEY I'M RICH DELEGATION	STATE STAT 75	E	
27	THIS TIME I'M IN IT FOR LOVE PLAYER	RSC 008	W	
26	IT MAKES YOU FEEL LIKE DANCIN' ROSE ROYCE	WHITFIELD K17148	F	
25	ONE MORE NIGHT WITH YOU SUTHERLAND BROTHERS	CBS 6226	C	
★ 25	RUN FOR HOME LINDISFARNE	MERCURY 6007 177	C	
24	SEASON DENICE WILLIAMS	CBS 6324	C	
★ 24	FEELS LIKE THE FIRST TIME FOREIGNER	ATLANTIC K11086	W	
24	I MUST BE IN LOVE RUTLES	WARNER BROS K17125	W	
★ 24	MIND BLOWING DECISIONS HEATWAVE	GTO GT 226	F	
23	HEY LORD DON'T ASK ME QUESTIONS GRAHAM PARKER	VERTIGO PARK 002	C	
23	DANCE A LITTLE CLOSER CHARO & SALSOUL ORCHESTRA	SALSOUL SSOL 101	F	
22	CAN'T SMILE WITHOUT YOU BARRY MANLOW	ARISTA ARIST 176	F	
★ 22	DON'T TAKE IT LYIN' DOWN DOOLEYS	GTO GT 220	C	
★ 22	ONLY LOVING DOES IT GUYS 'N' DOLLS	MAGNET MAG 115	E	
★ 22	UP AGAINST THE WALL TOM ROBINSON BAND	EMI 2787	E	

Some Radio 1 information unavailable at press-time. 'B'

KEY	RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CITY	PICCADILLY	BRMB	CITY	DOWNTOWN	METRO
TO	A Featured 60	Top 40	A List	Tarzan 30	Hit 30	Playlist	Top 30	Top 40	Sounds	
	B 5+ plays	NOT	B List	Climbers	Climbers	Rockshow list	Breakers	Featured 50	Singles	
AIRPLAY	C 1-4 plays	YES	Extras							
RATINGS	* Record of the Week	APPLICABLE	Bullets	Climbers	Personality Picks		Presenter Picks	Hit Picks	New Sounds	
	1		Playway/Winapig	People's Choice	Current Choice			Music Mover		

THE NEW SINGLES

SCHEDULED FOR RELEASE
FRIDAY MAY 5

HIT PANEL

The top releases as chosen by the Record Business nationwide panel of radio personalities. The panel is at present 55-strong.

- 1 OH CAROL SMOKE (RAK)
- 2 SATISFY MY SOUL BOB MALLEY & THE WALLERS (ISLAND)
- 3 YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN (RSO)
- 4 LITTLE HITLER NICK LOWE (RADAR)
- 5 STRANDED IN A LIMOUSINE PAUL SIMON (CBS)
- 6 DAVY'S ON THE ROAD AGAIN MANFRED MANN'S EARTH BAND (BRONZE)
- 7 YOU KEEP ME DANCING SAMANTHA SANG (PRIVATE STOCK)
- 8 SPENCER DAVIS GROUP (EP) (ISLAND)
- 9 DISCO INFERNO TRAMPS (ATLANTIC)
- 10 HONEST I DO LOVE YOU CANDI STARON (WARNER BROS)

Index

ALL IN THE NAME OF LOVE	B
ALL NIGHT LONG	B
AMO SAKEE SA	A
ANNIE'S SONG	M
ANGEL	J
BAMALAMA	L
BLACK LEATHER SILVER CHROME	E
BOB TO SATISFY	F
CAROL	R
CAN'T STOP LOVIN'	G
CLOSE ENCOUNTERS OF AN UNSAVOURY KIND (EP)	D
COME ON AND ROCK ME	F
COSMOS	M
DANCING IN THE CITY	B
DAVY'S ON THE ROAD AGAIN	M
DAYS OF PEARLY SPENCER	T
DEAD OR ALIVE	L
DESPERATELY	L
DISCO INFERNO	L
DO THE SWIM	L
DO YOU LOVE ME?	L
DON'T BE CRUEL	L
DON'T YOU KNOW HOW MUCH I LOVE YOU	A
ELECTRIC LANGUAGE	B
FINDING SOLJAD	A
FOLLOW ME	A
GIMMI SOME LOVIN'	K
GO! GO! WADNESS (Ben! That Funky!)	L
HEARTLESS	H
HONEST I DO LOVE YOU	L
I FOUND SOMEONE ELSE	A
I WANNA BE A COSMOPOLITAN	R
IT'S BEEN THIS WAY	C
IT'S GOOD	L
IT'S NOT FORGET YOU	L
IT'S BETTING MY LIFE ON YOU	A
JAMMAM	B
JAY-JAY	E
JET BOY	E
JUST LET ME DO MY THING	N
K-JET	E
LET'S DANCE (PEOPLE ALL OVER THE WORLD)	B
LET'S GET FUNK!	C
LITTLE HITLER	R
MICKY HOUSE	R
MILLION DOLLAR HERO	H
MILLION DOLLAR HERO (Lightning)	H
MIND BLOWING DECISIONS	H
MR. MEDICAN	C
OUR LOVE	N
PULLIN' IN OVERTIME AT HOME	C
RING RING	D
ROCK ON! THE RED CARPET	H
ROLLERCOASTER	M
RUNNING WITH THE DEVIL	V
SCOTLAND, SCOTLAND	D
SKATE CITY	F
SCOTCHIE THE LOVIN'	F
SPENCER DAVIS GROUP (EP)	M
SPRINGTIME FOR FILIPER	C
STAY AWHILE	P
STRANDED IN A LIMOUSINE	J
THAT'S THE KIND OF LOVE IVE GOT FOR YOU	D
THE JOCK (EP)	C
THE RASPBERRY SONG	M
THINGS GO WRONG	J
TO KNOW HIS US TO LOVE	R
TRAVELLING	R
TWO DOORS DOWN	C
TWO SEVENS CLASH	N
T.Y.O.D.	D
WANT HERE FOR YOU	N
WALKING ON THE EDGE	N
WHEN THE TAKES ROLL OVER POLAND AGAIN	D
WOMAN OF MINE	D
YOU KEEP ME DANCING	J
YOU'LL NEVER BELIEVE IT	G
YOU'RE THE ONE THAT I WANT	J

Last week's releases: 88
This week's releases: 81

ARTIST A SIDE/B SIDE (Label)	Cat. No.	Dist. Dealer Code Use
ALEXANDER BROTHERS SCOTLAND, SCOTLAND/The Power of Scotland (Pye)	7N 40600	A
ALAN LARRE I'M BETTING MY LIFE ON YOU! I Wasn't Born Yesterday (Polydor)	2059 025	A
ARANDA NEAR FOLLOW ME/Mother, Look What They've Done to Me (Ariola)	ARO 125	F
ANNETTE PEACOCK DON'T BE CRUEL/Dear Babe (Aura)	AS 102	R
ARIZONA GOT NO BUSINESS (Ben! That Funky!/Low Down Music (RCA)	PS 5084	W
ARSENAL 1976 SQUAD ROLL OUT THE RED CARPET/Kings of London (Lightning) LIG 544	LIG 544	R
AUTOMATICS WHEN THE TAKES ROLL OVER POLAND AGAIN/Watch Me Now (Island)	WP 6439	E
BEAU DEJOUR ELECTRIC LANGUAGE/Surreal Estate (Harvest)	HAR 5158	E
BEAVER BROS. YOU'LL NEVER BELIEVE IT/I Am You (Aura)	AS 101	E
BILLY JO SPEARS I'VE GOT TO GO/There's a Part to a Tear (Than Meets the Eye) (United Artists)	UA 36393	B
BOILING POINT LET'S GET FUNK!/Let's Get Funk (Part II) (Bang)	BANG 13	C
BOY BASTIN ALL IN THE NAME OF LOVE/All the Way Over the Hill (DJM)	DJM 10853	W
CANDI STARON HONEST I DO LOVE YOU/Victim (Warner Bros.) (rescheduled from 14/4/78)	J17154	W
CARL BEAN I WAS BORN THIS WAY/I Was Born This Way (Instrumental) (Motown)	TMG 1108	E
CHARLIE RICH PUTTIN' IN OVERTIME AT HOME/Ghost of Another Man (United Artists)	UP 36394	E
COLIN BLUNSTONE I'LL NEVER FORGET YOU/You Are the Way for Me (Epic)	HPC 6320	W
CONTINENTAL MINIATURES STAY AWHILE/Glad All Over (London)	HLU 10558	C
CULTURE TWO SEVENS CLASH/I'm Not Ashamed (Lightning)	LIG 539	W
DAFFY DUCK SKATE CITY/Skateboard Honeymoon (Pye)	7N 46073	A
DEAN FRIEDMAN WOMAN OF MINE/Humor Me (Lifesong) (21/4/78 release)	LS 401	A
DEXTER WANSSEL ALL NIGHT LONG/Disco Lights (Phil Int)	PIR 6255	R
DOLLY PARTON TWO DOORS DOWN/It's All Wrong, But It's All Right (RCA)	PC 1240	C
DONOR BATES CLOSE ENCOUNTERS OF AN UNSAVOURY KIND (EP) (Chiswick)	SW 39	R
DUSTY SPRINGFIELD THAT'S THE KIND OF LOVE IVE GOT FOR YOU/Sandra (Mercury)	6007 178	C
EDDIE KOEN BLACK LEATHER SILVER CHROME/Hold Me Closer (Decca)	FR 13773	F
ELTON JOHN JAMAICAN CHILD/Curtlew (Ice)	ELY 2	S
ELVIN MOTTELLO JET BOY/JET GIRL/Pogo (Lightning)	LIG 508	W
FRANCIS GOTA ARGENTINA/Veronica Mon Amour (Sonet)	SON 2149	E
FRANKIE STEVENS COME ON AND ROCK ME/Wish I Had You Here (Magnet)	MAG 120	A
GALLAGHER & LYLE YOU'RE THE ONE/Backstage (A&M)	AMS 7356	E
GEORGE MCGRUE LET'S DANCE (PEOPLE ALL OVER THE WORLD)/Let's Dance (People All Over the World) (TK)	TKR 6026	C
GEORGE THOROGOOD & THE DESTROYERS CAN'T STOP LOVIN'/Homeless Boy (Sonet)	SON 2148	A
GOOD BAYE MR. MEDICAN/Victory in Space (Rastor)	ADA 3	E
GOODIES MICKEY MOUSE/Funcky Farm (EMI)	EMI 2784	A
GOONS THE RASPBERRY SONG/Rhymes (Decca)	F13769	E
HEART HEARTLESS/Here Song (Arista)	ARIST 187	F
HEATWAVE MIND BLOWING DECISIONS/I'll Beat Your Body (GTO)	GT 226	C
ISAC HATES MOONLIGHT LOVING/It's Heaven to Me (Polydor)	2066 904	F
JAMES GALWAT ANNIE'S SONG/Serenade (RCA Red Seal)	RB 5095	R
JE SUIS SOURE TO SATISFY/Rose in Satiny (Instrumental Version) (Pye)	AS 23776	F
JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN YOU'RE THE ONE THAT I WANT/Atone at a Drive-In Movie (RSO)	RSO 005	R
JOHN WILLIAMS TRAVELLING/The Swigman (Cuba)	BUG 78	A
JOHNNY THUNDERS DEAD OR ALIVE/Downtown (Real)	ARE 1	C
JOOK THE JOCK (EP) (Chiswick)	SW 30	C
JOTELLA BLAISE CAIRO/CAIRO (Dub) (Front Line)	FLS 108	V
KENNY WILLIAMS TO KNOW YOU I US TO LOVE YOU/Those Girls (Ember)	EMBS 360	A
KENIAS GIMME SOME LOVIN'/Tattoo Woman (Polydor)	2001 772	R
LA BELLE POUSSE BAMBALAMA/Justice of Destruction (EMI)	EMI 2789	E
LINDA LEWIS IT'S GOOD/MY Love is Here to Stay (Arista)	ARIST 184	F
LITTLE HELL DO THE SWIMS/Silentes and Legastiv/Topical Issue (A&M)	AMS 7351	A
LOVE DIMENSION I FOUND SOMEONE ELSE/The Game (Black Bear) (21/4/78 release)	BLA 2004	A
LOVE MACHINE DESPERATELY/Sex-O-Sonic (Charmdale)	CSS 10000	B
LOVE UNLIMITED DO YOU KNOW HOW MUCH I LOVE YOU/Hey Look at Me I'm in Love (20th Century)	BTG 2367	F
MADON PRIOR ROLLERCOASTER/I Told You So (Chrysalis)	CHS 2224	E
MANFRED MANN'S EARTH BAND DAVY'S ON THE ROAD AGAIN/Boulevardises (Bronze)	BRD 52	S
MARSHALL HAIN DANCING IN THE CITY/Take My Number (Harvest)	HAR 5157	B
REASON WILLIAMS CLASSICAL GAS/Long Time Blues (Warner Bros.)	K16011	W
MEL BROOKS SPRINGTIME FOR HITLER/HIGH (Ariola) (Asylum)	K13115	W
MIATTA FAHNULEEN AMO SAKEE SA/Kokoiokio (Roket)	SR-RK 02	S
AFRODISC, 34 Batten House, Notre Dame Estate, Worsopp Drive, SW4 (01-828 5621)	7N 25775	A
MOONBIRDS COSMOS/Ry in the Night (Pye)	3L 15983	E
NATALIE COLE OUR LOVE/Annie May (Capitol)	AD 12	C
NICK LOWE LITTLE HITLER/Cruel to be Kind (Radar)	PE 9247	R
NITE-LIGHTERS K-JEE/Tango Boo Gook (RCA)	PE 9243	R
NORMAL T.V. O.D. Warm Leatherette (Mute)	MUTE 001	C
ROUGH TRADE, 202 Kensington Park Road, W11 (01-727 4312)	CBS 6290	C
PAUL SIMON STRANDED IN A LIMOUSINE/Have a Good Time (CBS)	VS 213	V
PENETRATOR FIRING SQUAD/Never (Virgin)	2017 115	F
RAD NOAKES WAITING HERE FOR YOU/Restless (Ringo)	NS 29	D
RADIATORS MILLION DOLLAR HERO/Bizbit at the Riz (Chiswick)	VR 001	H
REBECCAS THINGS GO WRONG/We Are Normal (Vibes) (21/4/78 release)	SW 34	C
RIFT RAFF I WANNA BE A COSMOPOLITAN (EP) (Chiswick)	SOOK 50	F
ROZZA RING RING/TELEPHONE ORCHESTRA RING (Philips)	PVT 151	F
SAMANTHA SANG YOU KEEP ME DANCIN'/Change of Heart (Private Stock)	CBS 6351	C
SINE JUST LET ME DO MY OWN THING/Just Let Me Do My Own Thing (Disco Version) (CBS)	RAK 278	F
SIMOKIE OH CAROL/Will You Love Me (RAK)	IEP 10	D
SPENCER DAVIS GROUP SPENCER DAVIS GROUP (EP) (Island)	ARD 124	A
STEVE ELLIS SOOTHE ME/Wind and a Lady (Ariola)	UP 36392	R
STEVE SCOTT DO YOU LOVE ME/Why Can't We Make a Go Of It (United Artists)	RSO 010	D
TRAVEL MARK DAYS OF PEARLY SPENCER/Baby, You Make It Here (RSO)	PVT 151	F
TRAMPS DISCO INFERNO/Where the Happy People Go (Atlantic)	K11135	W
VAN HALEN RUNNING WITH THE DEVIL/Eruption (Warner Bros.)	K17162	W
WILKO JOHNSON SOLD SOMEONES WALKING ON THE EDGE/Drupree (Virgin)	VS 214	V

KEY TO DISTRIBUTORS:

A—Pye; C—CBS; E—EMI; F—Phonodisc; H—Lightning; K—Creole; M—Musac; L—Lugtons;
O—President; R—RCA; S—Selecta; T—Faulty Products; V—Virgin; W—WEA

LRD'S TOP SINGLES

- | | | | |
|---|---|---|----------------------------|
| ★ | 🏠 | MARY MACGREGOR I've Never Been to Me | EMI Int INT 554 |
| ★ | 🏠 | CHARO Dance A Little Bit Closer | Salsoul SSOL 101 |
| ★ | 🏠 | SMOKIE Oh Carol | Rak RAK 276 |
| ★ | 🏠 | BUNNY SIGLER Let Me Party With You | Salsoul SSOL 102 |
| ★ | 🏠 | ELTON JOHN Ego | Rocket ROKN 538 |
| ★ | 🏠 | DIANA ROSS Your Love Is So Good For Me | Motown TMG 1104 |
| ★ | 🏠 | SMOKIE ROBINSON Madam X | Motown TMG 1106 |
| ★ | 🏠 | CELEBRATION Almost Summer | MCA MCA 365 |
| ★ | 🏠 | RIPPLE The Beat Goes On & On | Salsoul SSOL 105 |
| ★ | 🏠 | X-RAY SPEX
The Day The World Turned Dayglo | X-Ray Spex/EMI Int INT 553 |
| ★ | 🏠 | MANFRED MANN Davy's On The Road Again | Bronze BRO 52 |
| ★ | 🏠 | FIVE SAPPHIRES Love Music | Rocket RKN 539 |
| ★ | 🏠 | HI-TENSION Hi-Tension | Island WIP 6422 |
| ★ | 🏠 | SCOTLAND SONS Hey Argentina | EMI International INT 551 |
| ★ | 🏠 | FLINT A Real Fine State of Mind | Rak RAK 275 |

Stock up now.

EMI

ACTION ROUND-UP

ONE-STOP

BEST SELLING ALBUMS

LIGHTNING

London

- (1) SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)
- (2) ... AND THEN THERE WERE THREE—GENESIS (CHARISMA CDS 4010)
- (3) THE STUD—SOUNDTRACK (RONCO RTL 2029)
- (4) YOU LIGHT UP MY LIFE—JOHNNY MATHS (CBS 86055)
- (5) 20 GOLDEN GREATS—NAT KING COLE (CAPITOL EMTV 9)
- (6) GREEN—STEVE HILLAGE (VIRGIN V2098)
- (7) KAYA—BOB MARLEY & THE WALLERS (ISLAND IRLS 9517)
- (8) LONDON TOWN—WINGS (PARLOPHONE PAS 10012)
- (9) PENNIES FROM HEAVEN—VARIOUS (WORLD RECORDS SH 266)
- (10) 20 GOLDEN GREATS—FRANK SINATRA (CAPITOL EMTV 10)
- (11) SKULL WARS—PIRATES (WARNER BROS K56459)
- (12) THE RUTLES—RUTLES (WARNER BROS K56459)
- (13) ... AND THEN THERE WERE THREE—GENESIS (CHARISMA CDS 4010)
- (14) POLYDOR 2302 080
- (15) SHOOTING STAR—ELKIE BROOKS (A&M AMLH 64695)
- (16) POWER AGE—AC/DC (ATLANTIC 850483)
- (17) LONG LIVE ROCK'N'ROLL—RAINBOW (POLYDOR POLD 5002)
- (18) ANYTIME ANYWHERE—RITA COOLIDGE (A&M 64616)
- (19) 20 GOLDEN GREATS—BUDDY HOLLY & THE CRICKETS (MCA EPC 850483)
- (20) NATURAL ACT—KRIS KOFFERSON & RITA COOLIDGE (A&M AMLH 64690)
- (21) OUT OF THE BLUE—ELECTRIC LIGHT ORCHESTRA (JET UAR 100)

WYND-UNO

Manchester

- (1) SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)
- (2) 20 CLASSIC HITS—PLATTERS (MERCURY 910 049)
- (3) ... AND THEN THERE WERE THREE—GENESIS (CHARISMA CDS 4010)
- (4) THE STUD—SOUNDTRACK (RONCO RTL 2029)
- (5) LONG LIVE ROCK'N'ROLL—RAINBOW (POLYDOR POLD 5002)
- (6) 20 GOLDEN GREATS—NAT KING COLE (CAPITOL EMTV 9)
- (7) YOU LIGHT UP MY LIFE—JOHNNY MATHS (CBS 86055)
- (8) THE RUTLES—RUTLES (WARNER BROS K56459)
- (9) EASTER—PATTI SMITH GROUP (ARISTA SPART 1043)
- (10) ANYTIME ANYWHERE—RITA COOLIDGE (A&M 64616)
- (11) KAYA—BOB MARLEY & THE WALLERS (ISLAND IRLS 9517)
- (12) PENNIES FROM HEAVEN—VARIOUS (WORLD RECORDS SH 266)
- (13) ALL THIS AND HEAVEN TOO—ANDREW GOLD (ASYLUM K53072)
- (14) ADVENTURE—TELEVISION (ELEKTRA K52072)
- (15) NATURAL ACT—KRIS KOFFERSON & RITA COOLIDGE (A&M AMLH 64690)
- (16) CITY TO CITY—GERRY RAFFERTY (UNITED ARTISTS UAS 30104)
- (17) PLASTIC LETTERS—BLONDIE (CHRYSALIS CHR 1166)
- (18) LONDON TOWN—WINGS (PARLOPHONE PAS 10012)
- (19) SHOOTING STAR—ELKIE BROOKS (A&M AMLH 64695)
- (20) ANIMALS—PINK FLOYD (HARVEST SHV 815)

TERRY BLOOD

Stoke-on-Trent

- (1) SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)
- (2) ... AND THEN THERE WERE THREE—GENESIS (CHARISMA CDS 4010)
- (3) YOU LIGHT UP MY LIFE—JOHNNY MATHS (CBS 86055)
- (4) THE RUTLES—RUTLES (WARNER BROS K56459)
- (5) 20 CLASSIC HITS—PLATTERS (MERCURY 910 049)
- (6) ANYTIME ANYWHERE—RITA COOLIDGE (A&M ANYHM 64616)
- (7) CITY TO CITY—GERRY RAFFERTY (UNITED ARTISTS UAS 30104)
- (8) HEAVY HORSES—JETHRO TULL (CHRYSALIS CHR 1175)
- (9) EASTER—PATTI SMITH GROUP (ARISTA SPART 1043)
- (10) THIS YEAR'S MODEL—ELVIS COSTELLO (RADAR RD 3)
- (11) THE ALBUM—ABBA (EPIC EPC 86052)
- (12) 9 PASTICHE—MANHATTAN TRANSFER (ATLANTIC K50444)
- (13) LONG LIVE ROCK'N'ROLL—RAINBOW (POLYDOR POLD 5002)
- (14) KAYA—BOB MARLEY & THE WALLERS (ISLAND IRLS 9517)
- (15) 20 GOLDEN GREATS—NAT KING COLE (CAPITOL EMTV 9)
- (16) MUSIC 'N' MOTION—CHRISTINA GRIFFITH (WARNERS WW 5041)
- (17) PLASTIC LETTERS—BLONDIE (CHRYSALIS CHR 1166)
- (18) NEW BOOTS AND PANTIES!—IAN DURY (STRET 4)
- (19) GREEN—STEVE HILLAGE (VIRGIN V2098)
- (20) OUT OF HELL—MEAT LOAF (EPIC EPC 82419)

SCOTIA

Edinburgh

- (1) SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)
- (2) ... AND THEN THERE WERE THREE—GENESIS (CHARISMA CDS 4010)
- (3) LONG LIVE ROCK'N'ROLL—RAINBOW (POLYDOR POLD 5002)
- (4) BAT OUT OF HELL—MEAT LOAF (EPIC EPC 82419)
- (5) MAGAZINE—HEART (ARISTA SPART 1024)
- (6) 20 GOLDEN GREATS—FRANK SINATRA (CAPITOL EMTV 10)
- (7) HEAVY HORSES—JETHRO TULL (CHRYSALIS CHR 1175)
- (8) POWER AGE—AC/DC (ATLANTIC K50483)
- (9) SHOOTING STAR—ELKIE BROOKS (A&M AMLH 64695)
- (10) THE ALBUM—ABBA (EPIC EPC 86052)
- (11) BOYS IN THE TREES—CARLY SIMON (ELEKTRA K50065)
- (12) THE LAST WALTZ—BAND (WARNER BROS K66076)
- (13) 20 GOLDEN GREATS—NAT KING COLE (CAPITOL EMTV 9)
- (14) LONDON TOWN—WINGS (PARLOPHONE PAS 10012)
- (15) ANDY TARTAN ALBUM—ANDY CAMERON (KLUB KLP 5)
- (16) CITY TO CITY—GERRY RAFFERTY (UNITED ARTISTS UAS 30104)
- (17) GREEN—STEVE HILLAGE (VIRGIN V2098)
- (18) SHOWDOWN—FLEETWOOD MAC (WARNER BROS K56444)
- (19) THE RUTLES—RUTLES (WARNER BROS K56459)
- (20) THANK GOD IT'S FRIDAY—SOUNDTRACK (CASABLANCA TGIF 100)

THE DISCO CHART

- (1) NIGHT FEVER—BEE GEES (RSO 002)
- (2) DANCE A LITTLE BIT CLOSER—CHARO & THE SALSOOL (SALSOOL SSOL 101)
- (3) LETS ALL CHANT—MICHAEL ZAGER BAND (PRIVATE STOCK PVT 143)
- (4) HI-TENSION—HI-TENSION (ISLAND WIP 6422)
- (5) AUTOMATIC LOVER—DEE D JACKSON (MERCURY 6007 171)
- (6) EVERYBODY DANCE—CHIC (ATLANTIC K11097)
- (7) DANCER DANCE—PUSSYFOOT (EMI 2755)
- (8) JACK AND JILL—RAYDIO (ARISTA ARIST 161)
- (9) CLOUSEAVERS OF THE THIRD KIND—GENE PAGE (ARISTA ARIST 171)
- (10) SHADOW DANCING—ANDY GIBB (RSO 001)
- (11) DELIRIUM—FRANCINE MCGEE (RCA BV 5216)
- (12) SINGIN' IN THE RAIN—SHEILA B DEVOTION (EMI 2751)
- (13) THE BEAT GOES ON AND ON—RIPPLE (SALSOOL SSOL 105)
- (14) IS THIS LOVE—BOB MARLEY & THE WALLERS (ISLAND WIP 6420)
- (15) MORE THAN A WOMAN—TAVARES (CAPITOL CL 15977)
- (16) IF I CAN'T HAVE YOU—YVONNE ELLIMAN (RSO 2090 266)
- (17) JUPITER—EARTH WIND & FIRE (CBS 6276)
- (18) DON'T COST YOU NOTHING—ASHFORD & SIMPSON (WARNER BROS K17096)
- (19) RIVERS OF BABYLON—BONEY M (ATLANTIC K11120)
- (20) VOYAGE (LP)—VOYAGE (GTO GLTP 030)

(Continued on Record Business and Disco international from returns from 20 DJ Associations and groups nationwide.)

US ACTION

TOP 2 SINGLES

- (1) NIGHT FEVER—BEE GEES (RSO)*
- (2) IF I CAN'T HAVE YOU—YVONNE ELLIMAN (RSO)*
- (3) THE CLOSER I GET TO YOU—ROBERTA FLACK WITH DONNA HATHAWAY (ATLANTIC)*
- (4) CAN'T SMILE WITHOUT YOU—BARRY MANILOW (ARISTA)*
- (5) STAYIN' ALIVE—BEE GEES (RSO)*
- (6) WITH A LITTLE LUCK—WINGS (CAPITOL)*
- (7) JACK AND JILL—RAYDIO (ARISTA)*
- (8) TOO MUCH TOO LITTLE TOO LATE—JOHNNY MATHS & DENICIE WILLIAMS (COLUMBIA)*
- (9) DUST IN THE WIND—KANSAS (KIRSHNER)*
- (10) COUNT ON ME—JEFFERSON STARSHIP (GRUNT)*
- (11) ON BROADWAY—GEORGE BENSON (WARNER BROS)*
- (12) FEELS SO GOOD—CHUCK MANGIONE (A&M)*
- (13) YOU'RE THE ONE THAT I WANT—JOHN TRAVOLTA & OLIVIA NEWTON (RSO)*
- (14) IMAGINARY LOVER—ATLANTA RHYTHM SECTION (POLYDOR)*
- (15) EMOTION—SAMANTHA SANG (PRIVATE STOCK)*
- (16) GOODYBYE GIRL—DAVID GATES (ELEKTRA)*
- (17) SHADOW DANCING—ANDY GIBB (RSO)*
- (18) DISCO INFERNO—FRAMMPS (ATLANTIC)*
- (19) WEREWOLVES OF LONDON—WARREN ZEVON (ASYLUM)*
- (20) FOOLING YOURSELF—STYX (A&M)*

TOP 20 ALBUMS

- (1) SATURDAY NIGHT FEVER—SOUNDTRACK (RSO)*
- (2) LONDON TOWN—WINGS (CAPITOL)*
- (3) EVEN NOW—BARRY MANILOW (ARISTA)*
- (4) RUNNING ON EMPTY—JACKSON BROWNE (ASYLUM)*
- (5) POINT OF KNOW RETURN—KANSAS (KIRSHNER)*
- (6) SLOWHAND—ERIC CLAPTON (RSO)*
- (7) THE STRANGER—BILLY JOEL (COLUMBIA)*
- (8) SHOWDOWN—FLEETWOOD MAC (T-NECK)*
- (9) EARTH—JEFFERSON STARSHIP (GRUNT)*
- (10) WEEKEND IN LA—GEORGE BENSON (WARNER BROS)*
- (11) SON OF A SON OF A SAIGOR—JIMMY BUFFETT (ABC)*
- (12) AJA—STEELY DAN (ABC)*
- (13) RUMOURS—FLEETWOOD MAC (WARNER BROS)*
- (14) NEWS OF THE WORLD—QUEEN (ATLANTIC)*
- (15) ALL-ALL-EARTH WIND & FIRE (COLUMBIA)*
- (16) CHAMPAGNE JAM—ATLANTA RHYTHM SECTION (POLYDOR)*
- (17) THE GRAND ILLUSION—STYX (A&M)*
- (18) FOOT LOOSE & FANCY FREE—ROD STUWART (WARNER BROS)*
- (19) SHAUN CASIDY—SHAUN CASIDY (WARNER/CBS)*
- (20) FEELS SO GOOD—CHUCK MANGIONE (A&M)*

(Courtesy Record World)

*Indicates UK release

EVERYONE PLAYS DARTS

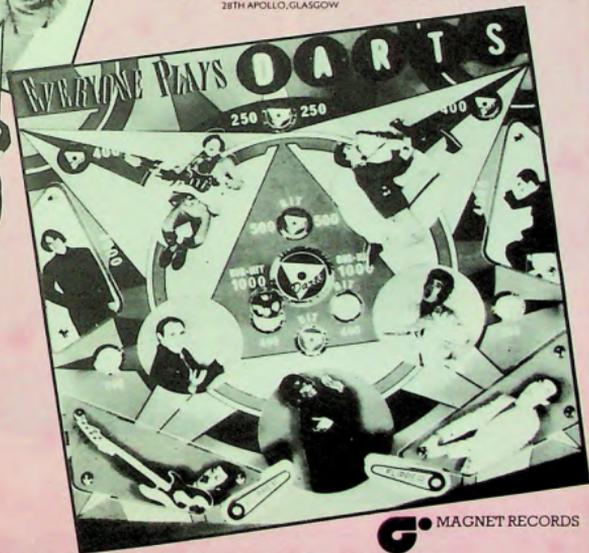
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Late For Work • Bones • Lats Last Night • I Gotta Go Home • Why I Cry
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15TH COLSTON HALL, BRISTOL
16TH WINTER GARDENS, BOURNEMOUTH
17TH NEW THEATRE, OXFORD
18TH CITY HALL, SHEFFIELD
19TH EMPIRE THEATRE, LIVERPOOL
20TH EMPIRE THEATRE, LIVERPOOL
22ND DE MONTFORT HALL, LEICESTER
23RD HIPPODROME, BIRMINGHAM
24TH HIPPODROME, BIRMINGHAM
25TH FREE TRADE, MANCHESTER
26TH OPERA HOUSE, BLACKPOOL
28TH APOLLO, GLASGOW

MAY 30TH CAPITAL THEATRE, ABERDEEN
31ST USHER HALL, EDINBURGH
JUNE 2ND CITY HALL, NEWCASTLE (2 SHOWS)
3RD CIVIC THEATRE, HALIFAX
4TH TOWN HALL, MIDDLESBOROUGH
6TH GUILD HALL, PRESTON
7TH CITY HALL, HULL
8TH ST. GEORGE'S HALL, BRADFORD
9TH VICTORIA HALL, STOKE
11TH ROYAL, NORWICH
12TH ABC THEATRE, PETERBOROUGH
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15TH DOME, BRIGHTON
17TH ODEON, HAMMERSMITH
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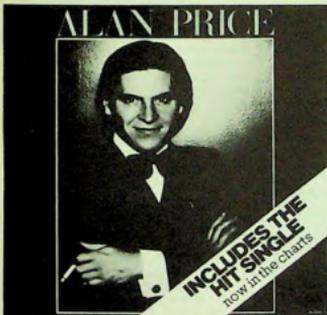
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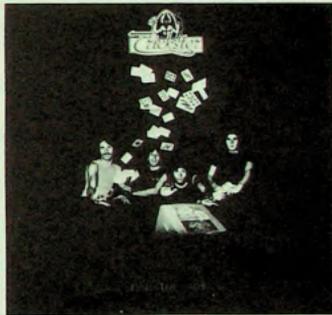
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Singles reviews

Single of the week

SMOKIE—OH CAROL (RAK 276)

Producer—Mike Chapman; writers—Mike Chapman/Nicky Chinn; publishers—Chinnichap/RAK.

Smokie are rarely absent from the charts and this is sure to see them back there soon. Instantly catchy melody backed with an oompah beat and honky-tonk piano make for the band's strongest offering in some time. Reminiscent of Mud when at their peak with Chinnichap.

NICK LOWE—LITTLE HITLER (Radar ADA 12)

Producer—Nick Lowe; writers—Dave Edmunds/Nick Lowe; publishers—Rock/Melanie.

Lowe follows up his top ten smash in slower vein. He has a talent for being derivative without the listener realising, and on this occasion he has borrowed one or two ideas from the Beach Boys. Success seems to follow this artist wherever he goes.

JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN—YOU'RE THE ONE THAT I WANT (RSD006)

Producer—John Farrar; writer—John Farrar; publisher—Famous Chappell.

Song written especially for the film version of the blockbuster Broadway musical Grease sees the teaming of established songstress Newton-John with current wonder boy John Travolta. Issued in a pic sleeve, the disc has everything going for it, but what it's all got to do with '50s rock 'n' roll is hard to see.

DUSTY SPRINGFIELD—THAT'S THE KIND OF LOVE IVE GOT FOR YOU (Mercury)

Producer—Roy Thomas Baker; writers—D????? Fletcher/Dean Parks; publishers—Fox Farrar/Runaway Inflation. Dusty's comeback single hovered around the 50 mark for several weeks before disappearing. This is an altogether better choice of single which, helped by Sonny Burke's arrangement, never lets up. Springfield once again proves she's in a class of her own.

BEST OF THE REST

PAUL SIMON—STRANDED IN A LIMOUSINE (CBS 6290)

Producers—Phil Ramone/Paul Simon; writer—Paul Simon; publisher—DeStuffin. The second of the two new cuts from the Greatest Hits, Etc., package shows Simon's love for gospel music. Tight rhythm playing and some lovely piano touches from Richard Tee make for an ideal aural playever. Unlikely to sell in any quantity however.



DUSTY SPRINGFIELD: classly



NICK LOWE: derivative

SAMANTHA SANG—YOU KEEP ME DANCING (Private Stock PVT 151)

Producer—Nick DeCaro; writers—Sandy Linzer/Danny Randell; publisher—Chappell.

Sang will be hard pressed to top the success of *Emotion* with this ordinary mid-tempo number that lacks the distinctive sound which the Gibb brothers lent to her first hit. Likely airplay contender on the strength of *Emotion*.

TRAMPS—DISCO INFERNO (Atlantic K11135)

Producer—Ron Kersey; writers—Leroy Green/Ron Kersey; publisher—Famous Chappell.

One of the best disco cuts from Saturday



Night Fever is reissued after being a middling hit in 1976. It's been a long time coming though, and the Players Association version must have taken away much of its market.

CHRIS RAINBOW—GIVE ME WHAT I CRY FOR (Polydor 2058 998)

Producer—Chris Rainbow; writer—Chris Rainbow; publisher—Intersong.

Rainbow's only album to date—the excellent *Home of the Brave*—was released almost three years ago. The wait has been well worth it however, as he scores in every department with this new single. His arrangement and production are quite brilliant.

SPENCER DAVIS GROUP—SPENCER DAVIS GROUP (EP) (Island IEP 10)

Producers—Chris Blackwell/Jimmy Miller; writers—various; publishers—Island/Jobete.

Five tracks—four of them top tenners in a fifteen month period from 1966 to 1967—from one of the country's all time great bands. Issued in a pic sleeve, this package could have some disco potential to help it on its way.

DOLLY PARTON—TWO DOORS DOWN (RCA PB 5084)

Producer—Gary Klein; writer—Dolly Parton; publisher—Carlin.

Parton continues her move across the



JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN: have everything

board with a catchy side-penned number adroitly arranged by Dean Parks. Her last single *Here You Come Again* had to be one of the biggest turntable hits of all time, and yet failed to make any dent on the charts whatsoever. With that in mind it's impossible to predict what might happen with this.

JAMES GALWAY—ANNIE'S SONG (RCA Red Seal RB 5085)

Producer—Ralph Mace; writer—John Denver; publisher—Winter Hall.

Already on several playlists, this delightful version of John Denver's '74 number one could take everyone by surprise. Flautist Galway performed the number on last week's Val Doonican Show, and with the current popularity of instrumentals must stand a strong chance.

MEL BROOKS—SPRINGTIME FOR HITLER (Asylum K13115)

Producer—Not listed; writer—Mel Brooks; publisher—Chappell.

Brooks' magnificent piece of bad taste from his 1968 pic *The Producers* finally takes its cherished place on vinyl. If Gary Marks can do it, why not Mel Brooks?

WILKO JOHNSON SOLD SENDERS—WALKING ON THE EDGE (Virgin VS 214)

Producer—David Batchelor; writer—Wilko Johnson; publisher—United Artists.

Ex-Feelgood's axeman comes on strong with his new band. Familiar Johnson guitar playing that moves along at a fair old pace. Pic sleeve, which seems standard Virgin policy at present, and the fact that there must be many Wilko's fans waiting for the return of their hero make for strong hit potential.

FRANK LYMON—WHY DO FOOLS FALL IN LOVE (Pye 7N 25773)

Producer—Not listed; writers—George Goldner/Frankie Lymon; publisher—Chappell.

The time is certainly right for a re-issue of this 1956 number one. One of the classic pop records, and if the public are made aware of its availability there's no reason why it shouldn't chart again.

Alternatives

WELL, we're not doing badly with our forecasts, are we? An obvious monster is the new Darts single 'The Boy From New York City'—top ten sure!

RCA seem to have woken up to two big disco crossover hits: The Olympic Runners' 'Whatever it Takes' (RCA PB5078) and Evelyn 'Champagne' King's 'Shame' (RCA PC1122). The Runners have a good following in the UK and US discos. They are one of the best rhythm sections around. This is a perfect dance record with a good lyric well sung by George Chandler. The cut has been big in the North for a few weeks now and dealers are tipping it. There is now also a lot of movement in Midland shops. The Evelyn 'Champagne' King record was produced by Warren Schartz of 'Turn the Beat Around' fame. A 12" and 7", it's moving out very fast. It would seem RCA are very strong on the Northern disco scene since this is big there and, without a doubt, most DJs now looking for these New York sounds. All that could stop these two from crossing over is RCA themselves; they've lost a

couple of big ones in the past.

Monster of the Week is the Isley Brothers' 'Take Me to the Next Phase' on Epic. A big tilt ringer this which is out as a 12" and 7" with a clever B side. There's always a demand for Isley records if they're good and this is. As funk/rock leaders they have a lot of fans and should also garner good air play and disco spins. Dealers should stock in depth.

If you're near anyone from Decca waker 'em up and tell 'em they've got a hit. It's 'The Smurf Song' by Father Abraham. Already number one all over Europe and breaking all sorts of records, it could well do it here. It's a kid's song about little guys called smurfs with speeded up vocals a la the old Chipmunks. This sort of record is hard to break—like all Continental number ones. Dealers should try a couple of copies since mobile DJs love this sort of record. It's also children's programme material, so watch out . . .

Peter Waterman

Still the Champions of the World

YOU CAN'T argue with success. Although the British pop press has often given Queen a rough ride these past two years (especially in the wake of the new wave boom), the band seems strong as ever, suffering none of the splits and wrangles that have bedevilled some other heavy acts that drew their success from the public taste for overpowering 'coliseum' rock in the late 60s/early 70s.

parted company from John. The facilities that we were able to use within the John Reid organisation—like the facility of getting visas for working in America, artwork and things like that—we can no longer use."

Part of the management structure the desire to vet all Queen merchandise that goes on sale to the public, although Prenter says that it's



Queen: long tradition of defined fans

Queen plays two dates at Stafford's Bingley Hall this month followed by a pair at Wembley Pool. But meantime the band has been limbering up in continental Europe, a huge market for them.

They take their own stage with them, their rented lights and sound (56,000 wattage) plus of course the props—which in this case includes the huge silver crown with its hanging lights and smoke-belching attachments. The whole lot travels in four 40ft trucks from Edwin Shirley with a total of 26 crew on the road.

At Paris the crew was in the venue at 8am and the whole shebang was erected for soundcheck at 5pm. Queen's management affairs underwent an upheaval recently in a split from John Reid, also Elton John's manager. Paul Prenter and Pete Brown, both ex-employees of Reid's, were taken on by the group as "management co-ordinators".

Prenter, once a DJ at Down town Radio, stresses that the split with Reid was "amiable". "It was simply that the band felt the time had come for them to look after their own affairs, it was a joint decision. John Reid wanted to get more involved in Rocket Records and Queen wanted to get more involved in their own business affairs. We've had meetings where the band decides what it wants to do and we put it into effect. We're just getting the management structure straight in that we've only recently

tend to tour in Europe because if you break big the advantages of record sales are enormous. I mean in France, there's an enormous market, and Germany. Holland has always been a very strong market, for Queen. *Night At The Opera* has just gone double platinum and the last three albums have gone platinum. In a show of this size (8,000) with the number of road crew we have and personnel travelling with the band, travelling costs, hotels, food; you've astronomical costs.

Although Queen became known as a band with a huge following in America and on the continent, some people felt that the new wave explosion had perhaps eaten away at the group's popularity. Prenter is quick to point out that record sales have held up.

"The sales in Britain are in direct percentage to the sales in any other territory considering the size of population. I think people who bought punk records were never the people who bought Queen records. Queen has very defined fans and has a long tradition of having defined fans. I can only judge by the singles and albums that have come out since the conflict started, like 'We Are The Champions'. You can't knock a gold single and a gold album."

Queen perhaps trades on that old standby—putting on a good show. They are on stage for almost 2½ hours including encores and although some of the dry ice gambits are a bit hackneyed there's a conscious awareness that the band, particularly Mercury, is working hard at communicating. Their attitude to hard work is similar to that of Ted Nugent's but the music is more varied. With anthems like 'We Are The Champions' still coming from Mercury's pen the future looks good.



THE COMMODORES, at the end of their highly successful British Tour, took time out from onstage appearances to meet the fans at London's Oxford Street HMV record shops last week. This London personal appearance was just one of several the group undertook during their British tour. Pictured from left to right: William King, Lionel Richie, assistant manager at HMV, Jorg Warnecke, Walter Orange and Milan Williams.

The Darts' 'Come Back My Love' single has now received a gold disc while 'Daddy Cool' has scored a silver. New single from the band is 'The Boy From New York City,' released in a full-colour bag and promoted in four consumer music papers. Darts' nationwide tour begins on May 10 and finishes with two nights at the Hammersmith Odeon on June 17 and 18.

For anyone thinking of taking out shares in Dr. Marten's and Cherry Red boots, May is the time. Sham 69 commences its British tour on May 5 and continues in medium-sized venues throughout the land until June 9. The new Sham single in picture bag, 'Angels With Dirty Faces' (inspired by the James Cagney movie) is just released.

Jonathan Richman played a one-off gig at Aylesbury in April but he re-commences a big UK tour on May 25 and winds up with two Hammersmith Odeon dates, June 22 and 23. A new Richman single is just out, a double A-side; 'New England'/'Astral Plain' and an album is expected very soon.

Jeff Beck has now been confirmed as special guest on the outdoor Knebworth Festival bill on June 24. Beck, who has not played Britain in four years, has become known recently for his work in America with jazz-rock artist Jimi Hendrix. Beck is putting together a new band for the occasion.

Over-the-Top corner. Lovers of heavy rock are in for a treat during the upcoming Blue Oyster Cult tour when truly awful New York Doll-lookalikes Japan is support act. Japan has actually scored two positive reviews in the music press, a fact which Ariola is utilising fully in its ads for the group's debut album. And on a similar tack, Gene Simmons, bass player with Kiss, has chosen Oxford's Manor studios to record his debut solo album, just one of four solo albums from members of Kiss, all to be released on the same day this autumn. A Kiss double album titled *Double Platinum* is just released on Casablanca (Pye). It's a compilation of, quote, their greatest hits, close quote.

Cult 60s American rock singer Johnny Rivers will now be released in Britain via Polydor who have secured the rights to the US label Soul City Records for most territories outside America. A single, 'Um Um Um Um Um Um (Curious Mind)' is just out from Rivers and two 1978 albums are agreed upon in the contract, the first of these, *Outside Help*, being released on June 2.

Still more dates, at Bristol, Aberdeen and Ipswich, for American country singer Charley Pride in May. Pride also makes TV appearances during this period, on the Val Doonican and Little and Large shows.

ALBUM REVIEWS

TOP 40

THE STRANGLERS: Black and White (United Artists UK 30222) **Prod: Martin Rushent**
Lovers of unbridled pretentiousness will adore this album, and there are enough of them about to guarantee healthy sales for this piece of self-indulgence. There is nothing here with the broad appeal of 'No More Heroes', although the current single from the album, 'Nice 'n' Sleazy' will chart on the band's track record. Dave Greenfield's keyboards are well to the fore throughout the album which breaks from tradition in its heavy use of electronic effects. However, even these can't disguise the fact that nothing is happening here.



ALTHEA AND DONNA: Uptown Top Ranking (Virgin Front Line FL 1012) **Producer: Karl Pitterson.**

What next? How about Pop Reggae? These two precocious Jamaican ladies, who write such hip street lyrics, are hell-bent on producing the acceptable face of Roots music. Their cute songs are topical and suitably homogenised for the UK/American market. Unfortunately the earthy charm of 'Uptown Top Ranking' has gone—even on the new cut of that hit, re-made for this album. The result: Pop Reggae.

THE MOTORS: Approved By The Motor (Virgin Records V2101) **Producers: Peter Ker, Nick Garvey, and Andy McMaster.**

Far from being one-hit wonders of punkdom, the Motors have shed their New Wave pretensions in favour of pure pop (presumably for NOW people). The driving rhythms of yesteryear are still to the fore, matched by the type of sweet melodies hitherto associated with teen bands. It's all quite beguiling in a frivolous way that is likely to appeal to lots of uncommitted pop/rock buyers.



KRAFTWERK: The Man Machine (Capitol E-ST 11728)

Those who need to latch on to new directions are currently promoting the Berlin school of modal synthesizer music as the next thing. Kraftwerk are considered to be the commercial end of that movement and as such highly fashionable. Therefore this latest, most danceable, selection should be their biggest success. The music is angular and electronic—Donna Summer's 'Love To Love You Baby' (without the breathy vocals) taken to its logical progression. This should appeal to would-be trendsetters.

MARIA MULDAUR—SOUTHERN WINDS (Warner Bros K56463) **Producer: Christopher Bond**

Muldaur's first album since the magnificent 'Sweet Harmony' in 1976 sees a new producer and a less diverse choice of material, neither of which has the desired effect. Bond, although hot Stateside with Hall & Oates, is no Joe Boyd or Lenny Waronker, and the songs of Leon Russell, J. J. Cale and Rory Block hardly compare with Muldaur's readings of Hoagy Carmichael, Smokey Robinson or the McCarragins. But it's a sign of a great singer that she can battle against all odds and still come out on top—at least relatively so.

BOWLES BUYS—ROGER BUYS—A FIDDLE (Decca TXS 127) **Producers: Colin Frechter/Bill Kimber**

One of the most entertaining live acts in London debut in fine style with their own distinctive style of music. The eight originals plus Cole Porter 'Just One of Those Things' show the band's vocal and instrumental talent to the full, with Julian Smedley's fiddle playing and Richard Lee's acoustic bass work both outstanding. The group are currently on tour with Don McLean which should boost sales, and the sleeve is terrific for in-store display.

ENGLAND DAN & JOHN FORD COLEY—SOME THINGS DON'T COME EASY (Big Tree K50470) **Producer: Kyle Lehning**

Easy listening soft rock at its best from the duo who scored eighteen months ago with 'I'd Really Love To See You Tonight', although this of that stature on this however, although their latest single 'We'll Never Have To Say Goodbye Again' (included here) is showing strong airplay action and some reasonable sales. Excellent instrumental support from the likes of Joe Osborn, Larnie Lindon, Shane Keister and Steve Gibson.

JOHN HALL (Asylum K53075) Producer: John Hall

First solo venture from the guiding light behind Orleans, who looked set to make it big until Hall cut Guest appearances by Mr & Mrs James Taylor, Lowell George, Bonnie Raitt, David Sanborn and the Per-

suaions cannot disguise the fact that this is a disappointing album. Perhaps significant that WEA have not pulled a single off the LP?

SANFORD & TOWNSEND—DUO GLIDE (Warner Bros K56476) **Producer: John Haeny**

Terrific second album from the duo who came close with 'Smoke From A Distant Fire', Shades of Hall & Oates with John Townsend's vocal style at times reminiscent of David Crosby. Fine support work from Steve Cropper, Jeff Porco and various members of Little Feat. Special mention must be made of Otis Hule who, besides playing guitar on most tracks, delivers a couple of knockout sax solos. In store playing of the album could well sell the album.

AFTER THE FIRE: Signs of Change (Rapid Records RR001) **Prod: Altruistically uncredited.**

This is the Christian band that is selling its album via mail order although the record is also available to dealers regularly (see RB April 10). An inventive band that uses keyboards for the main instrumental lines and features lyrics that are not oppressively Christian but instead deliver a more oblique, symbolic message—in other words the music could easily fit into the more inventive end of 60s progressive rock. It's a good balance with shades of an embryo Genesis at times. The album's already sold a few thousand copies on the grapevine, with very little publicity.

FLYING SAUCERS: Keep On Comin' (Alaska ALKA 101) **Prod: John Schroeder**

A competent British rock 'n' roll band which does a good job on such standards as 'Jenny Jenny', 'On Carol', 'Teenage Boogie' and others. No great originality, solid production job and should sell a few in areas where the band is gigging.

DEODATO: Love Island (Warner Bros. K56416) **Prod: Emuir Deodato and Tommy LiPuma**

Best of the rest

brization Emuir Deodato, best known for his hit adaptation of the '2001 theme, delivers his first album for Warner Bros. Based on muted Latin-American rhythms, this soothing music is a must for airport lounges everywhere.

PETER COOK & DUDLEY MOORE: The Clean Tapes (Cube Hilly 26) **Compiled by D. Hitchcock and N. Slaven**

A selection of material circa 1965-71 which provides a pleasing reminder of the brilliance of Cook and Moore before their humour entered its blue period—hence the title. Those who bought the duo's last two offerings may be disappointed—even 'Dud and Pete On Sex' is harmless—but others will relish again such classics as 'The Music Teacher', 'Tramponus', 'Aversion Therapy' and 'Father And Son'.

HEADHUNTERS: Straight From The Gate (Arista SPART 1048) **Prod: David Rubinson**

Headhunters are the musicians behind jazz-rock eminence Herbie Hancock and the musical which won them a Playboy magazine poll as Best Instrumental Group. In the states this would currently be called Fusion Music, the new name for music which takes its inspiration from various sources. Thus the album switches smoothly from the infectiously funky title track via a straightforwardly luscious work on 'Ms. Yum Yum' to the almost commercial ballad treatment of 'Dreams' (with Derrick Youman's sensitive lead vocal) to the futuristic wizardry of 'Pork Soda'. A classy collection.

VARIOUS: Farewell To The Roxy (Lightning LIP 2) **Prod: Mike Berry & Kevin St. John**

John It doesn't take these 14 salvage title cuts from the dying punk scene to prove that the demise of the Roxy roughly coincided with the fall of the music from grace. Numbers like 'Open Sore' by Vertigo and 'Get Your Self Killed' by The Tickets hammer along at a rate of knots but even priced at £2.99 it is unlikely this one will follow earlier col-

lections like 'Streets' and 'New Wave' into the best seller charts although fast music fans will seek it out. Very rough and ready.

GAY AND TERRY WOODS: Tender Hooks (Rockburg ROC 104) **Prod: Sandy Robertson**

The twosome go on and on, a beacon of contemporary electric folk in a plan of heavy rock. This one has all the usual instrumentation—from autoharp and mandolin to rock-influenced guitars, it's even got Kate McGarrigle on harmony vocals in two places. But the material, though pleasing enough in a low-key way, does not reach the highspots of other Woods albums and it's difficult to see the set reaching outside the usual folk buyers.

THE DUBLINERS: Anthology Transatlantic MTRA 2010

A useful historical retrospective on the top Irish folk group. It contains a number of previously unreleased tracks, among them a tale of a famous Irish greyhound, 'Master McGrath', 'Walking In The Dew', both slightly indistinct, and the rousing 'Sea Shanty'. The rest of the albums comprises items like 'Woman Of Wexford', 'Nelson's Farewell' and 'The Agringale' all from deleted albums and two songs, 'Will You Come To The Bower' and 'The Mason's Apron' from an existing Best Of Album. Admirers of the group will know what to expect.

BEN WEBSTER: Sunday Morning At The Montmartre (Black Lion BLP 30192) **Producer: Alan Bates**

Part of a three-album collection which covers an all-nighter at the Copenhagen club in January 1965. It is a neat, informal set, with Webster obviously at home with his rhythm section which has the redoubtable Nils-Henning Pederson, later to find greater recognition with Oscar Peterson, playing bass. The tenor player was renowned for his highly personalised ballad playing, and 'Misty' and 'Over The Rainbow' perfectly illustrate his ability to get inside a melody. But both he and the rhythm ignite with equal authority on the swingers, 'Sunday and Indiana'. A fine album of timeless jazz.

Boxed sets mark Vivaldi's 300th anniversary

THIS YEAR celebrates the 300th anniversary of the birth of Antonio Vivaldi, the Venetian contemporary of Bach and Handel who became known as King of the Italian Baroque. Phonogram, never a company to do things by halves, is bringing out a special Vivaldi Edition of 10 luxury boxed sets comprising a grand total of 48 LPs.

There is certainly plenty of material to work on, since the apparently tireless composer turned out 750 known major works and more are being discovered in manuscript every year. A barber's son who turned violinist, he wrote no less than 400 three-movement concertos for this instrument alone. Other concertos feature such unlikely soloists as bassoon and mandolin.

The surprising thing about Vivaldi is that, like Mozart after him, he never sacrificed quality and originality in spite of the speed with which he must have composed. Music just poured out of him, always distinctively tuneful and always revealing the hand of a master craftsman.

His inspiration was given regular stimulation by his extensive travels, which took him as a popular virtuoso to London, Paris and Vienna. It was in the last city that he finally died in 1741, having squandered a fortune, and was buried in a pauper's grave.

In his heyday he was fêted wherever he went, playing in Rome for the Pope and winning the friendship of the Emperor Charles VI. It is said that the music-loving Emperor spent more time with Vivaldi in two weeks than he did with his ministers of state over a period of two years.

Recent years have brought a worldwide revival of interest in Vivaldi, the gramophone catalogue listing two or three hundred albums of his music. The pioneers were I Musici, a 12-strong chamber group formed in Rome in 1952 which has since become internationally known with several US tours and others as far afield as Australia.

I Musici, rated "the best chamber orchestra in the world" by Toscanini, feature prominently in these 10 sets to be issued on the Philips label during the course of the year. Release dates so far announced are Vol. 3 this month, Vols. 5 and 6 in June, and Vols. 7 and 9 in July. Each of the handsome blue boxes has a Canaletto painting reproduced on its lid.

A 'sampler' album just released (6833 247) at a tempting £1.50 brings five of the violin concertos in typically high-polished performances by I Musici featuring a different soloist for each. Dealers should find this a very practical introduction to the Vivaldi Edition for all customers interested in Vivaldi in particular and Italian Baroque music in general.

Decca's intimate Wagner

WAGNER is so exclusively regarded as a composer of marathon music-dramas that Decca deserves special praise for reminding us that he made occasional forays into the more intimate field of works for solo piano. Two albums, available separately, are released this month on the company's Turnabout label, *Wagner Piano Works*, Vol I (TV 34654S) and Vol II (TV 34655S), featuring the German pianist Martin Galling.

Three of the longer pieces, the Sonatas in A major and B flat and the Fantasia in F sharp minor, date from the year 1831, when Wagner was 18 and very much under the influence of Beethoven.

These albums will be of unusual value to the serious student of Wagner. More important to dealers, however, is the fact that Wagnerites are not so much fans as fanatics. These albums, therefore, should prove an attractive buy for customers who collect all those Wagner opera sets of anything up to five LPs each.

Reviews

BRAHMS: Piano Concertos No 1 in D minor and No 2 in B flat. Emil Gilels (piano), Berlin Philharmonic Orchestra/Eugen Jochum. Producer: Günther Brest. Deutsche Grammophon Privilege 2726 082. (2 LPs). £5.18

Ever since these Gilels performances of the Brahms concertos came out five years ago they have been regarded as among the very best available versions. Now that they are re-issued as a medium-price double album they constitute a bargain which dealers can recommend with complete confidence. Brahms, who was a formidable pianist himself, presented all subsequent players with scarring hurdles: the soloist is forced to play against, rather than with, the heavy orchestration. Today there are so many players of prodigious technique that the two concertos pose less of a problem, and they have become concert-hall favourites. There are a good number of rival versions in the catalogue, with Clifford Curzon's recording of No 1 a firm favourite with many collectors, but nobody else plays both so well as Gilels. Whether the collector wants power, precision or poetry in his performances, he will not be disappointed here, because Gilels combines all three qualities. Jochum makes the conductor of any pianist's dreams, while Ottomar Berwitzky, who plays the eloquent cello solo in the slow movement of the Second Concerto, would even draw a warm smile from Margaret Thatcher, and you can't succeed further than that.

JOHANN STRAUSS arr. DORATI: *Graduation Ball*, Vienna Philharmonic Orchestra/Antal Dorati. Producer: James Mallinson. Decca SXL 6867. £3.99

Antal Dorati confesses that he can no longer remember whether the choreographer David Lichine or he himself suggested adapting Strauss waltzes and polkas for the ballet *Graduation Ball*. Fortunately this doesn't matter, for Dorati's score has been a winner since it was first performed in 1940. Ballet companies being pretty scatter-brained organisations, the score was lost for a time and the poor composer/conductor had to prepare another one from memory. Dorati now records a combination of what is best in the two versions, and with sumptuous playing from the Vienna Philharmonic Orchestra the result is a treat.

CLAUDIO ABBADO will conduct Mahler's Fourth Symphony at two concerts at the Royal Festival Hall (May 11 and 14) with the London Symphony Orchestra and mezzo Yvonne Minton. His new recording of the symphony, with the Vienna Philharmonic and Frederica von Stade, is due for release some time this month (May) by Polydor (Deutsche Grammophon 2530 965).



NEVILLE MARRINER: in heavier territory

Marriner in demand

PHONOGRAM'S RELEASE this month of an album of Suppé overtures (Philips 9500 399)—*Light Cavalry, Poet and Peasant* and all that—features Neville Marriner conducting the London Philharmonic Orchestra. And, you might well ask, so what? The answer is that it marks a new step forward in this brilliant maestro's career.

Marriner, who started out as a violinist, founded the Academy of St Martin-in-the-Fields in 1959. He quickly made this one of the leading chamber orchestras, which now has dozens of albums to its credit. Ten years later he was also appointed musical director of the Los Angeles Chamber Orchestra, which he has brought to Europe and with which he has recorded several successful albums.

Now he is moving into the heavier territory of the symphony orchestra,

and is scheduled this season to conduct three of the five main London orchestras and others in Amsterdam, Boston, San Francisco and New York. The Philips album of Suppé overtures shows that he is just as much at home with full-scale orchestras as he is with more intimate ones.

Later this year will see the release of his recording with the Concertgebouw of Amsterdam of Holst's multi-coloured suite *The Planets*, another Phonogram venture. In view of Marriner's enviable collection of international record awards, this should be a strong contender even in an already crowded field.

Marriner has taken his time to reach what you might call the wide screen of music. The consistent sales of his recordings so far, however, suggests there will be a strong demand for his Suppé and Holst albums.

LIVE MUSIC

How Queen slayed French youth

Artist: QUEEN
Venue: Pavillon, Paris

A CONVERTED slaughterhouse does not sound the ideal venue in which to present a Queen concert but by the time 8,000 young French persons were neatly tiered in, and Queen's show had begun, it was possible to forget the imagined speals of doomed piggy-wigs.

Watchers of heavy rock pyrotechnics might well have felt that Queen doesn't offer anything terribly new once you've got past the living-room sized silver crown which lifts upwards in a welter of dry ice revealing the band launching into 'We Will Rock You'. But Queen has a conviction to its live act that is missing from other outfits of a musically heavier nature. Freddy Mercury, as well as being an athletic front man, is the one who insists on layering those arch, classical, 'Night At The Opera' sounds into the music, a play which has not endeared the band to the rock critics but which does give Queen its individuality.

Mercury is all over the stage, sometimes at the edge, sometimes at the piano, sometimes flexing a balletic thigh on Roger Taylor's drum rumrum. Brian May is an archetypal 60s guitar hero with long curly hair, ridiculously flared velvet lion trousers and little runs to stage front. Bassist John Deacon is the John Entwistle of the outfit, static at the back, looking almost disinterested.

The show lasted 2½ hours including encores and although at one point Brian May's segment of Windsor Safari Park noises on the guitar seemed to go on for ever the show is undeniably value-for-money—musically together, visually sharp and rounded off with the sight of Mercury in pink-striped shorts and braces, hurling flowers at the audience. You can't say he lacks gall, a useful attribute.

DAVID REDSHAW

Artists: GRAHAM PARKER AND THE RUMOUR/Pere Ubu/Count Bishops.
Venue: Roundhouse, London (1,800).
Promoter: John Curd.
Tickets: £2.



GRAHAM PARKER

Audience: New wavers and the usual assortment of Roundhouse rockers.

Current product: *Parkenilla* album (Phonogram 6641 797).

WITH A three hour warm-up courtesy of Pere Ubu and Count Bishops, the Roundhouse's capacity bank holiday audience was perfectly primed to explode at the mere appearance of Graham Parker and The Rumour. By the time he climaxed the two hour set with 'Don't Ask Me Questions' the pogo-ing punks were in the grips of complete frenzy.

After an almost solid two year stint on the road (time out spent recording four albums) the band has not only built up a large and wildly dedicated following but has succeeded in perfecting a professional and incredibly exciting live performance.

His appeal lies in this high energy excitement—powerful, thrashing rock 'n' roll blended with a heavy brass section. The recently released double live album *Parkenilla* catches this mood, and the months of touring look set to pay off.

TIM SMITH

Artists: AFTER THE FIRE
Venue: Marquee, London (400)

Tickets: 75p
Audience: A more voluble and hire-site type of Christian than one might have expected
Current product: *Album Signs Of Change* (Rapid RR001)

AFTER THE FIRE is a band that has declared its Christian beliefs but doesn't try to bludgeon the audience with them, apart from some 'message' lyrics—which in fact sound pretty much like the kind of neo-mystic songs that many late-60s bands used to employ. Other than that, they chat to the audience, make a lark out of tuning up and generally behave like any other rock band.

The line-up is keyboards, bass, drums and vocals and the sound they got on this almost-full Marquee date was remarkably balanced and satisfac-

ting. The keyboard man takes the lead, playing stabbing and swirling figures (not so far from a Genesis style) over a fairly hard-rock background. The singer's voice has character and overall the music is full of latent jazzy textures which another instrumentalist (sometimes used by them apparently) might exploit. The audience seemed familiar with the material and even pioneered a new dance, a mixture of pogoing and idiot dancing—jumping up and down and shaking the head wildly (perhaps they feel nearer to heaven that way). But this band must have a real future ahead of it and they should work on developing their excellent musical talents as hard as possible.

DAVID REDSHAW

Artist: RANDY EDELMAN
Venue: Theatre Royal, Drury Lane, London

Promoter: Capital Radio/Dudley Russell
Tickets: £3.50 to £1.50

Audience: Polite married suburbanites

Current product: *If Love Is Real* album (20th Century BT 542)
Today single (20th Century BTC 1037)

IT'S NICE to know that there is still someone around who extols the virtues of romance, because judging by the reaction to Randy Edelman's concert at the Theatre Royal there are plenty of people who want to hear about it. In a set lasting just over an hour, Edelman—with the help of his most trusted ally the grand piano—included his three UK hits 'Concrete And Clay', 'The Uptown Uptempo Woman' and 'You', and his latest single 'Today', written about the day he married Jackie De Shannon. In 'Cocktail Music' Edelman showed his pianistic skills to the full, and he finished with 'I Can't Make Music' and 'The Laughter And The Tears', both from a fine album which unfortunately never reached these shores. The highspot of the concert was undoubtedly 'The Woman On Your Arm', which Edelman proudly announced as

being one of the last songs recorded by Bing Crosby. Pye could do worse than release it as a single. It takes some special talent to sit onstage with just a piano and captivate an audience in the way that Edelman did, and although his 'moon in June' lyrics and sentiments are at times a little banal, he will be around a long time after many of his contemporaries.

DAFYDD REES

Artist: RORY GALLAGHER
Venue: Hammersmith Odeon (3,500)

Date: April 28, 1978
Promoter: Quarry Promotions
Tickets: £3.50 to £2
Audience: The Faithful
Current product: *Album Calling Card* (CHR 1124)

WILD ENTHUSIASM from a capacity crowd greeted Rory Gallagher's return to Hammersmith for two consecutive nights of rampant heavy-metal blues. Every number received the same aggressive appreciation from the capacity crowd.

Subtlety is not one of Gallagher's trump cards; most numbers were very loud and very similar. But he does deliver the goods, and the fact that he's never sold out on a Rod-style star trip obviously gives him credibility with the fans.

MYLES HEWITT

Artist: AUTOMATICS
Venue: Marquee, London (400)
Tickets: 75p
Audience: Young cross section
Current product: *single out May 5, 'When The Tanks Roll Over Poland Again'* (WIP 6439) (E).

AFTER SUPPORTING The Vibrators on the recent nationwide tour, the Automatics have been topping the bill for a series of London dates. The band appears to be rapidly gaining experience but skill still does not match enthusiasm. Reserve commercial judgement until single is out.

TIM SMITH



RANDY EDELMAN

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THE SINGLES CHART



TOP 60

This Week	Last Week	Wks on Chart	Sales Index	Airplay Index	TITLE/ARTIST	Label/Cat. No.	D	Debut Date
1	1	6	10	95	NIGHT FEVER BEE GEES	▽	F	
★2	13	3	96	84	RIVERS OF BABYLON BONEY M		F	
3	5	8	44	77	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS & DENIECE WILLIAM	▽	C	
★4	7	6	39	87	AUTOMATIC LOVER DEE D JACKSON		F	
5	3	8	34	87	NEVER LET HER SLIP AWAY ANDREW GOLD	▽	F	
★6	17	4	34	82	BECAUSE THE NIGHT PATTI SMITH GROUP		F	
7	2	8	30	7	MATCHSTALK MEN & MATCHSTALK CATS & DOGS BRIAN & MICHAEL	●	A	
★8	36	2	29	81	I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR BLONDIE		F	
9	10	7	28	85	LET'S ALL CHANT MICHAEL ZAGER BAND		F	
10	4	8	27	41	I WONDER WHY SHOWADDYWADDY	▽	E	
11	12	5	24	42	SHE'S SO MODERN BOOMTOWN RATS		F	
12	6	8	24	16	IF YOU CAN'T GIVE ME LOVE SUZI QUATRO		F	
★13	37	2	24	97	THE BOY FROM NEW YORK CITY DARTS		E	
14	16	8	23	80	EVERYBODY DANCE CHIC		E	
★15	20	8	23	80	JACK AND JILL RAYDIO		W	
16	9	8	22	25	FOLLOW YOU FOLLOW ME GENESIS		F	
17	8	8	22	68	SINGING IN THE RAIN SHEILA B DEVOTION	▽	F	
18	14	4	22	85	BAD OLD DAYS CO-CO		E	
19	11	7	21	77	WITH A LITTLE LUCK WINGS	▽	A	
★20	24	2	18	8	NICE 'N' SLEAZY STRANGLERS		E	
★21	30	5	17	41	DO IT, DO IT AGAIN RAFFAELLA CARRA		C	
22	18	8	16	59	TAKE ME I'M YOURS SQUEEZE		C	
★23	32	3	16	92	LOVE IS IN THE AIR JOHN PAUL YOUNG		A	
24	19	3	16	5	THE DAY THE WORLD TURNED DAYGLO X-RAY SPEX		E	
25	15	8	15	44	BAKER STREET GERRY RAFFERTY	●	E	
26	25	3	15	61	WHAT A WASTE IAN DURY		E	
27	21	8	14	30	MORE LIKE THE MOVIES DR HOOK		E	
28	34	5	14	21	THEME FROM 'HONG KONG BEAT' RICHARD DENTON & MARTIN COOK		E	
★29	55	2	12	73	MORE THAN A WOMAN TAVARES		E	
30	31	8	12	68	IT TAKES TWO TO TANGO RICHARD MYHILL		E	
31	23	5	11	91	BACK IN LOVE AGAIN DONNA SUMMER		C	
32	27	5	12	32	HEY LORD DON'T ASK ME QUESTIONS GRAHAM PARKER & THE RUMOUR		F	
★33	39	4	9	78	JUST FOR YOU ALAN PRICE		E	
★34	40	2	11	19	IT MAKES YOU FEEL LIKE DANCIN' ROSE ROYCE		W	
★35	44	7	9	62	DANCE A LITTLE BIT CLOSER CHARO & THE SALSOUL ORCHESTRA		E	
★36	70	7	9	50	COME TO ME RUBY WINTERS		K	
★37	1	11	12	12	UP AGAINST THE WALL TOM ROBINSON BAND		E	
38	22	8	11	8	SOMETIMES WHEN WE TOUCH DAN HILL		A	
★39	75	2	10	32	CA PLANE POUR MOI PLASTIC BERTRAND		F	
★40	51	4	8	72	BOOGIE SHOES KC & THE SUNSHINE BAND		C	
★41	69	3	8	66	IF I CAN'T HAVE YOU YVONNE ELLIMAN		F	
42	26	5	8	54	(I CAN'T GET ME NO) SATISFACTION DEVO		E	
★43	1	8	52	12	PUMP IT UP ELVIS COSTELLO AND THE ATTRACTIONS		W	
★44	52	3	9	25	HI-TENSION HI-TENSION		E	
45	33	5	6	81	EGO ELTON JOHN		E	
★46	99	2	9	4	ROSALIE (COWGIRLS' SONG) THIN LIZZY		F	
47	29	8	8	35	DENIS (DENE) BLONDIE	●	F	
48	28	8	8	21	WALK IN LOVE MANHATTAN TRANSFER		E	
49	49	7	7	32	THE CLOSER I GET TO YOU ROBERTA FLACK WITH DONNY HATHAWAY		W	
★50	65	7	7	22	WHEN YOU WALK IN THE ROOM CHILD		A	
51	41	7	4	70	I MUST BE IN LOVE RUTLES		W	
★52	67	3	7	*1	I DON'T MIND BUZZCOCKS		F	
★53	68	6	6	23	CAN'T SMILE WITHOUT YOU BARRY MANILOW		F	
★54	1	4	53	1	A-BA-NI-BI ISHAR COHEN AND THE 'ALPHA-BETA'		F	
55	48	3	5	38	WHAT GOES ON BRYAN FERRY		F	
56	42	8	4	53	I CAN'T STAND THE RAIN ERUPTION FEATURING PRECIOUS WILSON	▽	W	
57	66	7	4	38	SHADOW DANCING ANDY GIBB		F	
58	45	8	4	38	EVERY 1'S A WINNER HOT CHOCOLATE		E	
59	62	3	3	67	JUPITER EARTH WIND & FIRE		C	
60	64	3	2	74	DANCING THE NIGHT AWAY LEO SAYER		F	

The Singles Chart is compiled by the *Record Business* Research Department from a combination of sales and airplay over the last week.

The Top 30 is compiled from sales only. Positions 31-100 are compiled from a formula blending sales and airplay where an Airplay Index rating of 100 approximates the sales of a record at position Number 50 on a sales only chart.

Sales are returned by the 350 conventional outlets at the average return time taken Thursday noon. Airplay is taken from last week's Airplay Guide updated to include BBC's Top Of The Pops. Airplay ratings are calculated from play frequency and audience size.

SALES INDEX
100 equals strong Number One sales. All other figures are relative to this.

AIRPLAY INDEX
100 equals maximum normal nationwide exposure on listed radio/TV stations. Indexes are rounded to nearest whole number. * equals Index of less than 0.5 but more than zero.

DISTRIBUTORS
A—Poly; CBS; E—EMI; F—Phonodisc; K—Creslo; L—Lugtons; R—RCA; S—Selecta; V—Virgin; W—WEA; M—Musac

KEY
★ Bullet
● Platinum Disc (1 million sales)
◆ Gold Disc (½ million sales)
▽ Silver Disc (¼ million sales)

Disc information supplied by the British Phonographic Industry

THE SINGLES CHART

61-100

This Week	Last Week	Wks on Chart	Sales Index	Airplay Index	TITLE/ARTIST	D	Dancer's Body
61	53	1	91	11	EMOTION SAMANTHA FARR		
62	58	7	51	12	MOVE YOUR BODY GENE FARROW	▽	PRIVATE STOCK PVT 12B
63	38	8	41	30	THE ONE AND ONLY GLADYS KNIGHT & THE PIPPS		MAGNET MAG 109
64	60	2	66	6	EDDY VORTEXT STEVE GIBBONS SANG		BUDDHADS 420 A
65	42	8	11	16	WUTHERING HEIGHTS KATE BUSH		POLYDOR 2059 017
66	35	4	51	11	FOXHOLE TELEVISION	●	EMI 2719
67	1	1	101	10	RUN FOR HOME LINDISFARNE		ELKTRA K12827
68	61	8	21	22	WHENEVER YOU WANT MY LOVE REAL THING		MERCURY 6007 177 F
69	91	2	11	64	PLA ZE IN YOUR HEART NAZARETH		PYE 7K 46045
70	76	4	31	26	LOU JUNG YOU HAS MADE ME BANANAS GUY MARKS		MOUNTAIN TOP 37 F
71	59	8	4	*	MONGOLOID DEVO		ABC 42 11
72	85	4	11	85	HERE I AM BONNIE TYLER		BOOJIE/STIFF DEV 1 E
73	73	1	1	1	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH MEG LOAF		RCA PB 5076
74	57	8	31	81	I LOVE THE SOUND OF BREAKING GLASS NICK LOWE		EPIC EPC 5980 C
75	1	1	41	—	WHATEVER IT TAKES THE OLYMPIC RUNNERS WITH GEORGE CHANDLER		RADAR A04 1 W
76	54	6	31	01	HAZEL MCGEE BELL		RCA EP 5078
77	76	2	—	73	ALMOST SUMMER CELEBRATION FEATURING MIKE LOVE		SWANSONG SSK 19412 W
78	60	4	41	1	THE BEAT GOES ON AND ON RIFFLE		MCA 365 E
79	43	8	31	51	I DON'T WANT TO GO TO CHELSEA ELVIS COSTELLO		SALSOL SSOA 105 E
80	1	1	31	—	ANGELS WITH DIRTY FACES SHAM 69		RADAR ADA 3 W
81	1	1	60	20	NEEDN'T TAKE IT LYIN' DOWN DOOLEYS		POLYDOR 2059 023 F
82	1	1	62	22	ONLY LOVE CAN BREAK YOUR HEART FLIKE BROOKS		STO GT 220 C
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